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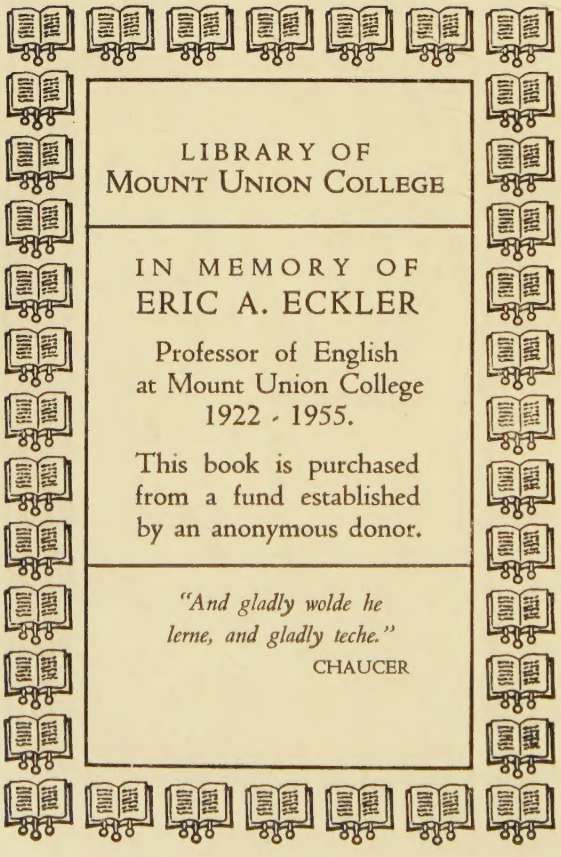

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The Drinking Academy

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THE DRINKING ACADEMY

A PLAY BY THOMAS RANDOLPH

CAMBRIDGE:
HARVARD UNIVERSITY PRESS
1930

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INTRODUCTION

INTRODUCTION

THE manuscript of *The Drinking Academy, or The Cheaters' Holiday*, long owned by the late Mr. W. A. White, of Brooklyn, and briefly mentioned in the printed *Handlist* (1914) of his collection, is now in the Huntington Library, of San Marino, California. Mr. White bought it in February, 1901, from the London bookseller Pearson, in whose catalogue it was thus described:

> Quarto. [Page] 111
> 1079 Old Play. The Drinking Academy, or Cheater's Holiday, ORIGINAL MANUSCRIPT PLAY of 38 pages (*circa* 1620)
> * * A totally unknown and unprinted play. No doubt composed
> * in the early years of the seventeenth century. Two of the characters are "Simple" and "Nimmer," the later [*sic*] a cutpurse

The manuscript is a quarto of twenty leaves, about $6\frac{1}{8}$ by $7\frac{3}{4}$ inches in size, and was probably once part of a note-book. The first leaf has the "Epigramma," printed below, on its recto with its verso blank. The title and *dramatis personae* are written on the recto of leaf 2, with the Prologue on the verso. The play, which begins on leaf 3 (page 5) and runs through leaf 20^{v} (page 40), was printed for the first time in 1924.[1]

In 1928 Mr. Cyrus L. Day published a clever article on "Thomas Randolph and *The Drinking Academy*," [2] in which he proved beyond doubt that the author of the play was Randolph.

> It is to be noted, first [he remarks], that certain situations and characters in *The Drinking Academy* bear such marked resemblance to those in Randolph's *Aristippus* and *The Jealous Lovers* that they compel us to suppose either common authorship or extremely servile borrowing. For example, the conception of a school for the instruction of young gentlemen in the fashionable vices, though not so fully developed in *The Drinking Academy* as the

[1] By Hyder E. Rollins, *Publications of the Modern Language Association of America*, XXXIX, 837–871.

[2] *P. M. L. A.*, XLIII, 800–809.

title would imply, seems to have been a particular favorite with Randolph. His *Aristippus* could with equal fitness have been called *The Drinking Academy*, and the opening scenes of *The Jealous Lovers* deal largely with a young prodigal who is learning, under the guidance of his tutor, how to "spend and buy his pleasures." Compare also *The Muses' Looking Glass* (III, i):

> *Ban.* O, I have thought on't: I will straightway build
> A free school here in London; a free school
> For the education of young gentlemen,
> To study how to drink and take tobacco;
> To swear, to roar, to dice, to drab, to quarrel.

In *The Drinking Academy* . . . the wealthy dotard Worldly is the gleeful spectator of his son Knowlittle's progress in vice under the instruction of the tutor, Cavaliero Whiffe. This situation is developed in precisely the same manner in *The Jealous Lovers*, where, however, the names are changed to Simo, Asotus, and Ballio. In both plays the course of study consists of gaming, drinking, quarreling, and similar accomplishments, the distinctive feature in each case being the father's approval of the son's extravagance. The same "humour" is touched upon also in *The Muses' Looking Glass:*

> a niggard churl
> Hoarding up dicing-moneys for his son.
>
> 'Slid, father, I shall never live to spend
> That you have got already.

Finally the practice wooing in *The Drinking Academy* (III, i) furnishes the basis for the two real wooings in *The Jealous Lovers* (I, viii and III, vi).

As regards the similarities in characterization, the correspondence between Worldly, Knowlittle, and Cavaliero Whiffe of *The Drinking Academy* and Simo, Asotus, and Ballio of *The Jealous Lovers* has already been pointed out. In addition, the servant Simple, who in *The Drinking Academy* (I, i) is learning the "gentile quality" of "this tobaccho," is clearly the prototype of the scholar Simplicius in *Aristippus;* while Cavaliero Whiffe, described in the list of characters as the "master of the drinking Academy," appears throughout the play as Knowlittle's tutor, and thus corresponds both to Ballio of *The Jealous Lovers* and to the jovial philosopher Aristippus.

Mr. Day also points out numerous striking verbal parallels between *The Drinking Academy* and Randolph's acknowledged work. The most important of these, and various others omitted by him, are reproduced in the Notes. As a result of his evidence nobody can doubt that after first writing *The Drinking Academy* Randolph borrowed phrases and lines and ideas from it for later works; and it seems rea-

sonable that, as Mr. Day suggests, *The Drinking Academy* is identical with "*The Prodigall Scholar*, a Comedy, by Tho: Randall" which was entered at Stationers' Hall on June 29, 1660. There was nothing unusual in Randolph's borrowing from himself. For instance, *The Jealous Lovers* "has two incidents in common with the Latin play, *Cornelianum Dolium*, afterwards printed as Randolph's," and one student of Randolph has explained the borrowing on the ground that "the Latin comedy had been sketched first and its incidents were utilized for a play which had to be written at short notice." [1]

Mr. G. Thorn-Drury [2] has commented on Randolph's "enslavement to classic and academic traditions," pointing out that "if the idea of wealth occurs to him . . . it is always accompanied by the Indies, Tagus and Pactolus." In *The Drinking Academy* wealth and the Indies make two appearances, Pactolus (this time in company with the river Hermus) one appearance; and words that occur over and over again in Randolph's other compositions are here frequently used, some of them in tiresome repetition. Among his favorites [3] are *orb*, *outvie*, *hocus pocus*, *challenge*, *sudden*, each of which is found once in *The Drinking Academy;* while *chuck* and *pottle* appear twice, *flame*, *flowery*, *beauteous*, and *wag* three times, *brace* four times, *sacred*, *shoot* (in various spellings), and *flaming* five times. In Randolph's *Amyntas* alone *orb* and *outvie* occur at least twice, *brace* four times, *flame* and *sacred* six times, and *beauteous* nineteen times.

The most partial critic of Randolph's mature style cannot deny that monotonous repetition of words is an outstanding defect — one that evinces looseness of thinking or carelessness. In the present "show" — which is an early work — words, phrases, and figures are repeated to excess, the verb *trace* and the adverb *presently*, for example, three and fourteen times respectively. Other cases are referred to in the Notes, but especial mention ought to be made of the frequent exclamations and asseverations. Thus *ha*, *ha ha he*, and *as I am a gentleman* are used twice each, *by my troth* three times, *rare* and

[1] G. C. Moore Smith, *Thomas Randolph*, 1927, pp. 24–25. For further borrowings of this kind see the same writer in *The Review of English Studies*, I (1925), 309–310, and Day, *op. cit.*, p. 807, n. 16.

[2] *The Poems of Thomas Randolph*, 1929, p. xxiv.

[3] See the Word-list on pp. 57–64, below.

I'll warrant four, *I'll be sworn* five, *prithee*, *faith* (in various forms), *as I live*, and *I* (*ay*) six, *O, O, O* seven, *by this light* eight, *S'lid* fifteen. Most of the expressions are continually turning up in the poet's other compositions.[1]

The foregoing oaths and asseverations are, however, a frank imitation of Ben Jonson. A surprising number of them will be found in *Every Man in his Humour*, which — to quote Jonson's own words in the 1616 edition, III. v — "is simply drawn out with oathes. 'Tis larded with 'hem. A kind of french dressing, if you loue it." Randolph "loved it," and in that one play he noticed a reiteration of *faith*, *troth*, *S'lid*, *I warrant*, *by this light*, *I'll be sworn*, *as I am a gentleman*, which he whole-heartedly emulated. There, too, he saw *presently*, *mouce* (*musse*), and other words that he grabbed and made his favorites. In *Every Man out of his Humour* one scene (I. iii) makes use of *O, O, O*, *Ha ha ha*, and *S'lid;* and the other expressions named above occur throughout the play. Many of them recur in *The Staple of News*, the Jonsonian work to which *The Drinking Academy* is chiefly indebted, and in which Randolph must have seen that *presently* (in the sense of *immediately*) is used at least three times.[2]

The Drinking Academy, with sixteen scenes, is written in the conventional five acts. Actually the scene changes very little, a "scene" in this playlet being dependent, as in Randolph's *The Jealous Lovers* and *Hey for Honesty*, on the entrance or the exit of a character or characters.[3] *The Drinking Academy* is too short to have been acted on the professional stage, unless by such Commonwealth drollers as Robert Cox; but it is longer than Randolph's *The Conceited Peddler*, almost as long and surely as good as his *Aristippus*. Both these latter

[1] E. g., for *ha* see Hazlitt's *Poetical and Dramatic Works of Thomas Randolph* (2 vols., 1875), I, 72, 88, 92, 114, 136 f., 148, 156, etc.; for *ha ha he*, I, 7, 37, 75, 299; for *by my troth*, I, 24, 32; for *I'll warrant*, I, 12, 21 f., 30, 32 (twice), 282, II, 394, 399 f., 407 (three times), 409, etc.; for *faith*, *i' faith*, etc., I, 10, 27 (twice), 30, 40, 281, II, 408, 426, 456, 465; for *O, O, O*, I, 144, 145, 146 (twice), 197, 256 (five times, and twice, with a case also of seven *O's*, on p. 257); for *S'lid*, I, 69, 76, 88, 126, 201, 318, 319, 331, 340.

Elsewhere in this book Hazlitt's edition of Randolph is cited merely as Hazlitt.

[2] Of course other playwrights besides Jonson used these phrases. For instance in a single play of Thomas Heywood's — *The Fair Maid of the Exchange* — *by this light* occurs some eight times. Incidentally, that play also has many assonantal rhymes like those (later to be commented on) in *The Drinking Academy*.

[3] But the author failed to mark a new scene at line 379.

were published in Randolph's lifetime under the descriptive name of "shows" or "shews," and both are full of local references which betray their origin at Cambridge University. *The Drinking Academy* — a better name for it is to be found in Worldly's phrase in lines 128–129, "The Gallants' Academy" — may likewise be called a "show." It is entirely without the allusions to Cambridge and university life that distinguish Randolph's other plays, but, instead, refers to London scenes. This fact lends countenance to the conjecture that it was written with London school-boys in mind, or else that its composition belongs to an early period in the author's life at Cambridge.

In the play the three unities are observed. The entire action hinges upon the suit of Knowlittle and Worldly for the hand of Lady Pecunia and their overthrow by the three cheaters. It apparently covers one day's time, beginning presumably in the morning, when Simple comes out of the Drinking Academy with a candle to light his pipe, and ending with a torchlight scene "at ten o'clock at night among the ruinous buildings in the suburbs." The time-element is brought out more clearly than is usual in Elizabethan plays; and unity of place is kept well enough, all the action occurring in one city. In his management of the unities Randolph successfully emulates the Jonson of *The Alchemist*. This emulation of his adored "father" may also help to explain the careful motivation governing the entrances and especially (as at line 528) the exits of his characters, a technical excellence that Randolph often abandoned in later works. Throughout the play, too, he pays attention — perhaps because of Shakespeare's influence — to the so-called "law of reentry"; that is, he does not permit characters who leave the stage at the end of one scene (not act) to reappear at the opening of the next scene. But in *The Jealous Lovers* he constantly violates that "law."

The Drinking Academy seems to have been written with amateur performers in mind. The stage-settings and the properties are extremely simple. All the action is developed by street-scenes, one or two of them supposed to be near or in front of the Academy, one before Shirk's house, another among suburban "ruinous buildings." Thanks to the well-trained imagination of early seventeenth-century actors and playgoers, such settings could have been managed with a

minimum of effort and expense; and the various doors at which the actors enter (see line 487) no doubt readily served for the Drinking Academy and the house of Captain Shirk. Apart from costumes, the necessary properties are a pipe, a candle, a pottle of wine with glasses, a pair of spectacles, letters, ballads, coins, a torch, a sword, a crown, a scepter, vizards, and perhaps a tree and a bench. Furthermore, the *dramatis personae* include only eight speakers, one of them — the Boy — limited to two lines. There are also a few "supers," who on one occasion (lines 385, 396) figure as a "crowd," on three other occasions (lines 55, 530, 711) as fiddlers. All eight characters, as well as the extras, are masculine rôles, and that significant fact adds to the probability that the play was written for school-boy actors. During most of the action Lady Pecunia, "a person only mentioned," is almost as important as if she were actually on the stage; but in the fifth act, where her ghost is impersonated by Shirk, her name becomes merely a synonym for money. In this detail Randolph is following Jonson's *The Staple of News*, where Lady Pecunia is a mixture of the metaphorical and the literal, "a symbol, unelusively dressed as a woman . . . 'now a woman, now a money-bag.'"[1] The speaking parts, it will be noticed, are varied so cleverly as to give the effect of a much larger cast than eight people. Thus the three cheaters appear not only in their own persons but also in two disguises. Stage-directions are fairly numerous, although none of the frequent asides are designated.

The dialogue, the "humours," and the plot lead to some genuinely comic situations, which would no doubt be effective to-day. The favored method of getting a laugh is to have the characters indulge in abuse (in what is now vulgarly called "wise-cracks") of one another. Puns are especially abundant,[2] and are handled successfully enough. All in all, granted the absurd and exaggerated characters, *The Drinking Academy* is an amusing play, quite worthy of a place in the Randolph canon. Perhaps nobody will call it inferior to *The Conceited Peddler* or to *Aristippus*.

[1] Herford and Simpson, *Ben Jonson*, II, 181.

[2] E. g., in lines 25–26, 131 f., 229 ff., 277 f., 464 ff., 712 f.

No definite source for the plot can be found, though in general Randolph's dependence on earlier dramatists is obvious. Act I may well have been suggested by the Roaring School described in Rowley and Middleton's *A Fair Quarrel* (1617). In that play (act II) Chough goes to the Roaring School after his servant Trimtram has told him, "You must learn to roar here in London; you'll never proceed in the reputation of gallantry else"; and in act IV, where the school is shown in operation, Chough — like Knowlittle in *The Drinking Academy* — often calls on his tutor for advice. Act II, scene i, act III, scene i, and part of act IV, scene ii, may be somewhat indebted to the popular "courtesy-books," and similar scenes are to be found in James Shirley's *Love Tricks, or The School of Complements*, 1625, especially III. v.

In all his plays Randolph borrowed liberally from Jonson, but in *The Drinking Academy* his indebtedness is especially heavy. His characters "Chaualero" Whiffe and Bidstand derive their names from *Every Man out of his Humour* (1616 edition, II. vi, IV. v): "some call him . . . Signior Whiffe, mary, his maine standing name is Cavalier Shift," "I tell you, sir, he has beene the only *Bidstand* that euer kept *New-market, Salisbury-plaine, Hockley* i' the hole," and so on. The numerous borrowings of diction from that play have already been noticed; the Latin line (104), "Et rauco strepuerunt cornua cantu," is apparently taken from *Epicœne* (1616 edition, IV. ii); the ballad in act III is from *The Masque of Augurs*; and the Lady Pecunia plot of act V is imitated from *The Staple of News*. In the last-mentioned play Pennyboy, Jr., declares (IV. iv), "I'll build a *Colledge*, I, and my *Pecunia*, And call it *Canters Colledge*." This remark and another in which the college is referred to as an "Academy" have no doubt an important bearing both on the name and on the central conception of *The Drinking Academy*, where Worldly, the father of the "hero," is called "a cantor." Other borrowings from *The Staple of News* are cited elsewhere in this Introduction and in the Notes. Finally, act III, scene ii is unquestionably indebted to Jonson's *Bartholomew Fair* (III. v), in which, as Nightingale is singing his ballad of "A Caveat against Cutpurses," his confederate succeeds in stealing Mr. Cokes's purse. Just as Nightingale says to Cokes, "I hope

you suspect not me, sir?" and receives a reassuring answer, so Bidstand asks, "I hope you think me honest?" and Simple replies, "Ay, Mopus, thou art honest. Would all were like thee."

Parallels to this ballad-singing scene — which is very well managed — are fairly common. There is a long prose account of cutpurse-ballad-singers in Robert Greene's *The Third Part of Cony-catching*, 1592,[1] another in Henry Chettle's *Kind-heart's Dream*, *ca.* 1593,[2] and a scene in act III of John Fletcher's *The Night-walker*, 1633, is devoted to them. For the actions of the people when the ballad-singer begins to sing in the street, Randolph no doubt drew on personal observation; but probably, too, he was to some extent indebted to Autolycus and Mopsa and Dorcas in *The Winter's Tale* and to the ballad-singers of Beaumont and Fletcher's *The Knight of the Burning Pestle* and *Monsieur Thomas*. Descriptions of a ballad-singer and his audience somewhat resembling the Bidstand–Simple scene are given also in *The London Chanticleers*, 1659,[3] and in the Duke of Newcastle's *The Triumphant Widow*, 1677.[4] A good modern parallel, based especially on Jonson's *Bartholomew Fair*, will be found in Sir William Tite's *A Garland for the New Royal Exchange*, 1845.[5] Slight parallels to the last scene of the play are to be found in the conclusion to *The Merry Wives of Windsor* and in *The Honest Lawyer*, 1616 (where Gripe is robbed by rogues disguised as fairies).[6]

The writer of the manuscript was obviously well educated, and he wrote a fairly good early seventeenth-century hand. About seventy-five per cent of the letters are in the modern Italian script, and the remainder (*c*, *d*, *e*, *p*, *r*) in Old Gothic or English "secretary" script. The penman used both systems fluently. Occasionally, in order to avoid ambiguity, he found it necessary to alter a letter, especially *c* and *v*, from one system to the other. Because his *o* and *v* closely resembled each other, he often had to correct what he had written. Writing with only a finger-movement, his handwriting was cramped and huddled, so that at times it is difficult to distinguish between his

[1] *Life and Complete Works*, ed. Grosart, X, 161–164.
[2] *Shakspere Allusion-Books*, ed. C. M. Ingleby, I, 50.
[3] Dodsley–Hazlitt's *Old English Plays*, XII, 329–331.
[4] Pages 4–8. [5] Pages 44–51. [6] Sigs. G2v–G3.

e's and *o*'s, *c*'s and *t*'s, *e*'s and *r*'s, *b*'s and *t*'s, *b*'s and *h*'s, *t*'s and *h*'s, *u*'s and *n*'s, *u*'s and *w*'s, *y*'s and *is*. Notwithstanding these difficulties, the present text, it is hoped, reproduces the manuscript accurately.

Although the play was not copied at one sitting, the same handwriting runs throughout. Thus at line 298 the writing becomes for a time larger and more legible; and in other places, mentioned in the Notes, later additions or insertions were made in the original copy. The punctuation is more careful and complete than is perhaps usual in the first quarter of the seventeenth century; though, of course, from a modern point of view it leaves much to be desired. The abundant use of exclamation-points, many of them altered from periods or question-marks, deserves mention. The scribe often began a sentence with a small letter, but he never failed to use a majuscule (and *ff* for *F*) at the beginning of a speech; and in several instances he went to the trouble of converting a minuscule into a majuscule where he had inadvertently begun a speech with a small letter. In exactly the same way, where necessary, he corrected proper names, converting their initial letters to capitals. Commas, periods, colons, dashes, and parentheses also occur, but there are no hyphens at the ends of lines and no virgules at the ends of sentences or speeches.

On the whole, the spelling is consistent and more modern than is usual in Jacobean or early Caroline manuscripts. Personal idiosyncrasy or taste is to be found in such forms as *fiend* (for *find*) and *Cupit* (for *Cupid*), as well as in *-ch* spellings (like *hach*, *cacth*, *fech*, *fecth*, *wrech*) and in the omission of final *-d* in words ending with *-nd* (as *an*, *stans*, *thousan*, *bons*), although this last habit is still (at least in America) reflected in colloquial speech. The scribe had a real fondness for breaking words like *about* into *a bout*, and for writing two words as one, as *alumpe* for *a lump*, *amach* for *a match*. Equally distinctive is the now ungrammatical *s*-form used on various occasions for the second person singular of the verb (as *thou possesses*, *thou visits*, *thou wants*), as well as the singular verb used with a plural subject, as *eyes darts*.[1]

That the manuscript is in the autograph of the playwright, not in that of a mere copyist, is all but certain. The writer evidently drew

[1] See the note on line 74.

vertical guide-lines at the sides of his paper, and he consistently avoided overrunning them. Hence as he approached the right-hand line, he indulged in queer divisions of syllables, like *befo-re*, *dri-nking*, *boso-me*, *ha-th*, *so-le*, always without a hyphen. It seems improbable that anybody but an author, hastily copying lines already familiar to him, would have indulged in such a practice; surely a copyist, having the complete lines before him, would have estimated more exactly the space at his disposal, and would not have separated words in so clumsy and puzzling a manner. In the same way changes of diction were introduced while the transcript was being made, all of them improvements, and all disclosing intelligent, though rapid, revision. For example, the writer would copy a sentence beginning, "for feare I haue [forgot]" (line 57), then immediately cross out "I haue," and on the same line write "I forget." Just so he altered "snowy rist" (line 125) and "ruby lippe" (line 127) to "snowy hand" and "azure lippe." The fact that so many changes of this kind were made within the lines during the act of copying points unmistakably to an author. Another person, to be sure, might have made a few errors, and might have corrected them in the manner described, but the corrections are too numerous and too artistic to be thus explained. In many instances, furthermore, there are interlineations of such a kind as could have emanated only from the author; and the thoroughness with which a large number of the deletions were made — several words or phrases being scratched out so heavily that they can now be read with the utmost difficulty or not at all — bespeaks an author, not an ordinary copyist. Such of the deleted words as are still readable are printed in the text below between square brackets; interlineations are in bold-face type.

It seems practically certain that the play was copied by the author from his original manuscript, which may also have been a prompter's copy; during the copying he made changes and corrections; after he had finished, he reread the transcript and made further corrections in spelling, punctuation, and grammatical structure, occasionally deleting or interlining words, not infrequently adding others in the right-hand margin, as *the* at line 51, *hairs* at line 136, *thus* at line 181, and the stage-direction at line 160. No one but an author would have

taken pains to make all proper names and the first words of speeches begin with capitals, to denote the elision of *e* by an apostrophe, to convert question-marks and periods to exclamation-points, and to correct his spelling. Revisions of this sort warrant the belief that the author reread and revised his text for printing. Clearly he was far from indifferent to orthography, as is shown by his changes of *al* to *all*, *parsons* to *persons*, *buke* to *booke*, *dringking* to *drinking*, *mone* to *moone*, *sone* to *soone*, and so on. Only an author would have had such a regard for style as to correct *good* and *well* at lines 204 and 210. These significant alterations and many others are enumerated in the Notes.

There is reason, then, to believe that *The Drinking Academy* is in the handwriting of its author. Hence it would be interesting and instructive to confirm this belief by a comparison of the handwriting with a known specimen of Randolph's penmanship. Unfortunately it is not possible to do so; for, although a considerable number of Randolph's compositions are preserved in manuscripts, there is no reason to believe them anything but transcriptions made by admirers or scribes. To be sure, Hazlitt gives facsimiles, from unspecified sources, of two signatures, which may or may not be genuine autographs. Even if genuine, these signatures are not appropriate material for a comparative study with the manuscript of the play. For one thing, signatures are in general written formally, and are apt to become so mechanical and conventionalized that the letters in them very often bear little or no resemblance to the same letters in hasty, informal, or scribbled writing. Again, the signatures, if they are Randolph's, may have been written several years after the play, and in the interval his handwriting would, of course, have undergone considerable modification. It has been suggested[1] that a specimen of Randolph's autograph exists in the *Præludium*, which was first printed from MS. Additional 37425 in Professor J. J. Parry's *The Poems and Amyntas of Thomas Randolph*, 1917.[2] But until the holographic character of this

[1] See G. C. Moore Smith in *The Review of English Studies*, I (1925), 319–320. Maggs Brothers' Catalogue No. 527 (1929), lot 472, by the way, advertises a "very interesting Poetical Manuscript," which, we read, "may be in the hand of Thomas Randolph himself."

[2] Pages 226–231.

manuscript be established, it can hardly be used as a standard of comparison.

It will be observed that the scribe of *The Drinking Academy* had a fondness for *œ* and *æ* digraphs — not only in the word *scæna* at the head of each scene, but also in *æger*, *æqual*, *phœnix*, *Phœbus*, *aqua-vitæ*, *cacadæmon*. A casual glance through the seventeenth-century editions of Randolph brings to light dozens of words like *hyæna*, *mæanders*, *chæmeleon*, *chimæras*, *Ægypt*, *Phœbus*, *Cœlia*, *æternitie*, *cælestial*, *Circæan*, *præsto*. The curious *-ch* spellings of *The Drinking Academy* would no doubt have been corrected in printing, but a trace apparently survives in the 1630 edition of *Aristippus*, signature B1, "I'le twist and twich his bush-beard."[1]

A decided partiality for apostrophes is to be noticed in *The Drinking Academy*, even where sense and pronunciation demand their absence: as *doubt'd*, though pronounced (line 177) *doubtèd*; *crow'd* for the noun *crowd*; *drown'd* for *drown*; *kindl'd*; *say'd*. Randolph did not outgrow this habit, which (perhaps in spite of the printers' efforts) has left traces in the early editions of his works. Thus in *The Jealous Lovers* (1632), "ha's," "wash't," "link't";[2] in *The Muses' Looking-glass* (1638), "it is stuff'd, Stuffed, and stuff'd full," "knockt, and baffle'd," "baffel'd," "rev'erend," "subt'le," "hear'd";[3] in *Amyntas* (1638), "orchar'd," "fol'd."[4]

Manifestly *The Drinking Academy* is youthful work. Proof is offered by the style; by the ungrammatical constructions, although some of them may be intentional adaptations of dialogue to low-class characters; and by the bad rhymes, or rather assonances, of act V—such as *come: throne*, *pain: same*, *car'd: inter'd*, *place: hearse*.

Pearson's sale-catalogue was not, it seems, far wrong in suggesting "circa 1620" as the date of the manuscript. There are, to be sure, no genuine topical references to assist in the dating, except that the epigram on page 1 is concerned with the famous synod held by the Reformed Dutch Church at Dort, or Dordrecht, from November, 1618, to May, 1619. The speeches about tobacco and "His Majesty's

[1] Corresponding to Hazlitt, I, 10.
[2] I. iv (twice), I. vii (cf. Hazlitt, I, 76, 81).
[3] I. i, iv, II. iv, III. iv (cf. Hazlitt, I, 180, 189, 214, 232 f., 238).
[4] V. vi, viii (cf. Hazlitt, I, 366 f.).

bears" might as well have been written in the reign of James I as of Charles I.

With Randolph's authorship established, the date of composition must of course be pushed forward from 1619; and borrowings from the plays of Ben Jonson help to do this. The ballad sung by Bidstand in act III is borrowed from Jonson's *The Masque of Augurs*, which was presented on January 6 and May 6, 1622; the plot of act V was evidently suggested by Jonson's *The Staple of News*, where Lady Pecunia complains of her mistreatment by the elder Pennyboy. *The Staple of News* was acted in February, 1626, and entered in the Stationers' Register on April 14 of that year, but was first published in 1631. There is no reason why Randolph should not have known the play in 1626, and it is not impossible that he had read the manuscript, or heard it read, still earlier.

The dates of Randolph's other compositions are none too certain; but it is generally thought that *The Muses' Looking-glass*, *Hey for Honesty*, *Aristippus*, and *The Conceited Peddler*, as well as *The Jealous Lovers*, were written for performance at Trinity College, Cambridge.[1] Professor Moore Smith, an authority on Randolph, thinks that *Aristippus* came first, and that *The Muses' Looking-glass* had probably been acted at Cambridge before it was performed at Salisbury Court, London, towards the end of 1630. He dates the performance of *Amyntas* at Salisbury Court as immediately following *The Muses' Looking-glass* and at Whitehall palace as "probably in 1631"; while *The Jealous Lovers* is known to have been acted before Charles I and Henrietta Maria at Trinity College, Cambridge, on March 22, 1632.

Obviously *The Drinking Academy* is an earlier work than *Amyntas* and *The Jealous Lovers*, as its style (especially in its stereotyped expressions) evidences. Furthermore, in striking contrast to *Aristippus* and *The Jealous Lovers*, it has no references to Cambridge and to university life, but on the contrary refers somewhat casually to London scenes in "the suburbs," "the temple," and Paris Garden, a fact in itself implying that *The Drinking Academy* was written before Ran-

[1] G. C. Moore Smith, *Thomas Randolph*, 1927, p. 12.

dolph went to Cambridge or, at least, very soon after his arrival there. Now it is known that Randolph, after studying for some years at Westminster School, was elected to Trinity College, Cambridge, in 1623; that his name first appeared in the books of the college on April 9, 1624; and that he matriculated on July 8, 1624. The most tempting guess for the date of *The Drinking Academy* would be 1623–1624; and, if it could be established, then one would feel small hesitancy in guessing, further, that the play was written to be acted by the students of Westminster School. Such a date, however, is difficult to reconcile with the influence of *The Staple of News*, unless (as has already been suggested) on the assumption that, in one way or another, Randolph knew the manuscript of Jonson's play before it was acted.[1]

The matter is complicated by remarks in the Prologue, where the author writes of himself in cryptic terms. "Our poet," he declares, "to excuse the absence of a Prologue and Epilogue says that Melpomene hath taken cold of late." Passing over this inappropriate mention of the Tragic Muse, one next reads: "But, the truth is, articles of treason have been brought to Apollo against him, the least of which his accusers count capital. The chiefest crime, and the crime for which Apollo hath forever banished him from the company of the Muses, is that, since the honor done him by listing him in the sacred tribe of Apollo, he hath been more a conjuror than a poet and hath conversed more with the Furies than the Muses, thus doing dishonor to the laurel."

At an uncertain date, Randolph was admitted to the Tribe of Ben, as he proudly tells in a poem called "A gratulatory to Master Ben. Johnson, for his adopting of him to be his son."[2] Professor Moore Smith, commenting on *The Drinking Academy*,[3] thinks that in the Prologue Randolph is referring to that honor, and queries whether the words do not "imply that, as it was thought, the result had been

[1] Winter, editing *The Staple of News* in 1905, remarks (p. xx): "Jonson certainly conceived the general idea of the news-staple early in 1621. . . . it would seem that the second half of 1622 and the year 1623 must have been the period in which the main body of the play was created."

[2] Hazlitt, II, 537–539.

[3] *Publications of the Modern Language Association of America*, XLIV (1929), 631–633.

to turn him from a poet into a haunter of the Devil Tavern?" If such a meaning be attached to this passage, then the Prologue must have been composed later than the play — that is, during the process of authorial revision, already commented on, about 1628–1630 — or else the date of Randolph's admission to the Tribe of Ben is earlier than the date usually accepted (1628).

The style of the Prologue — as, for example, in its overuse of *well* — seems to belong to an earlier period than 1628. The subject-matter is very likely an imitation of the Third Intermean of *The Staple of News:* "*I meane* a Cunning-Man, *a* Schoole-Master; *that is a* Coniurour, *or a* Poet, *or that had any acquaintance with a* Poet." By *conjuror* Jonson meant a scholar. Presumably Randolph, likewise, means that since he himself was admitted to Apollo's sacred tribe — that is, since he became a poet — he has neglected the laurel, he has been more of a scholar than a poet.[1] But that meaning is open to at least two different interpretations of date. When was Randolph admitted to Apollo's tribe? The old gossip, John Aubrey,[2] asserts that Randolph began to write poems at the age of nine! If the Prologue was composed along with the play (as is likely), then in it the author must be humorously apologizing for having deserted the Muse by giving all his time to study — an apology which no doubt would have tickled his fellow-students at Westminster, — the date of the play must be earlier than April, 1624, and the place of its presentation (actual or proposed) must be Westminster School. But it is not unlikely that Randolph considered his initiation into Apollo's band to have come with the verses he published after he reached the university — that is, with his contributions to the volume published at Cambridge in 1625 on the marriage of Charles I and to the memorial to Bacon in 1626.

There appears to be no way of settling these matters definitely. A date earlier than April, 1624, is the more tempting guess, although it involves the belief that Randolph knew an unpublished play of Jonson's; a date of 1626 perhaps better fits all the known facts. In any case, *The Drinking Academy* as it now exists was copied from the

[1] Cf. "Lament, ye Eton conjurors" (Hazlitt, II, 654).
[2] *Brief Lives*, ed. Andrew Clark, II, 196.

author's original, itself (as the appearance of Simple's name at the head of act III, scene ii, before he enters at line 402, indicates) evidently a prompt-copy. This copying and revision were perhaps done in preparation for a printed edition of the "show," or for a new performance, or for both. Whatever its original date, Randolph unmistakably had the play firmly in mind when he wrote *The Jealous Lovers*. The success of that play and of *Amyntas* on the stage may have encouraged him to prepare for publication a revised text of *The Drinking Academy*. Not only does *The Jealous Lovers* borrow lavishly in diction, characterization, and situation from *The Drinking Academy*, so that the one seems merely a later treatment and expansion of the other, but it also praises the author's original conception. Ballio remarks: [1]

> What incomparable mirth
> Would such a dotard and his humorous son
> Make in a comedy, if a learned pen
> Had the expression! —

a comment apparently written with reference to the youthful and unlearned pen of *The Drinking Academy*. That *The Jealous Lovers* was itself revised before its publication in 1632 is strongly suggested by the fact that only in the first three acts of that edition are there patent borrowings from, or striking parallels to, *The Drinking Academy*.[2]

[1] V. iv (Hazlitt, I, 161).

[2] But see the note to lines 614–615. In "An Eclogue to Master Jonson" (Hazlitt, II, 611) Randolph writes:

> "Ah! woe is me, another's flock to keep!
> The care is mine; the master shears the sheep!
> A flock it was that would not keep together;
> A flock that had no fleece when it came hither.
> Nor would it learn to listen to my lays,
> For 'twas a flock made up of several strays.
> And now I would return to Cham, I hear
> A desolation frights the Muses there."

Discussing the foregoing lines, Mr. Thorn-Drury (*The Poems of Thomas Randolph*, 1929, pp. xvi–xvii) argues against the usual assumption that they were composed in 1632. He explains the 'desolation that frights the Muses at Cambridge' as the plague that from April to November, 1630, caused the University to close its doors, and adds:

"The simple and natural explanation of the matter seems to me to be that Randolph is speaking of an occasion when he undertook the conduct of the school, the master of which was

Introduction

The foregoing discussion makes no claim to have settled finally all the problems connected with *The Drinking Academy*. It attempts to present the evidence clearly and to interpret it fairly in the light of such facts as are now available. The interest aroused by the first edition of the play in a philological journal encourages the editors in the belief that this revised and enlarged edition will be welcomed for its text, whatever the defects of its interpretations. Grateful acknowledgment is made to the authorities of the Henry E. Huntington Library and Art Gallery for permission to reprint the manuscript.

SAMUEL A. TANNENBAUM
HYDER E. ROLLINS

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for some reason absent, and the pupils, often taking occasion to play truant, were the children of poor parents whose contributions, such as they were, were absorbed by the absentee."

This interpretation seems sound; and a guess might be made that *The Drinking Academy* was written in 1623–1624 and was revised by Randolph, who added the Prologue, in 1630 to be acted by the school-boys — the "flock made up of several strays" — mentioned in his "Eclogue." In that case, the Prologue would be an ironical lament that the author has deserted the Muses to teach school. While it will not do to insist on the merits of this guess, one may, nevertheless, note that in the Third Intermean of *The Staple of News* Jonson inserted a humorous complaint of how schoolmasters make all their pupils into play-boys. "Is't not a fine sight," he writes, "to see all our children made *Interluders*?"

The Drinking Academy

Epigramma

[P. 1]

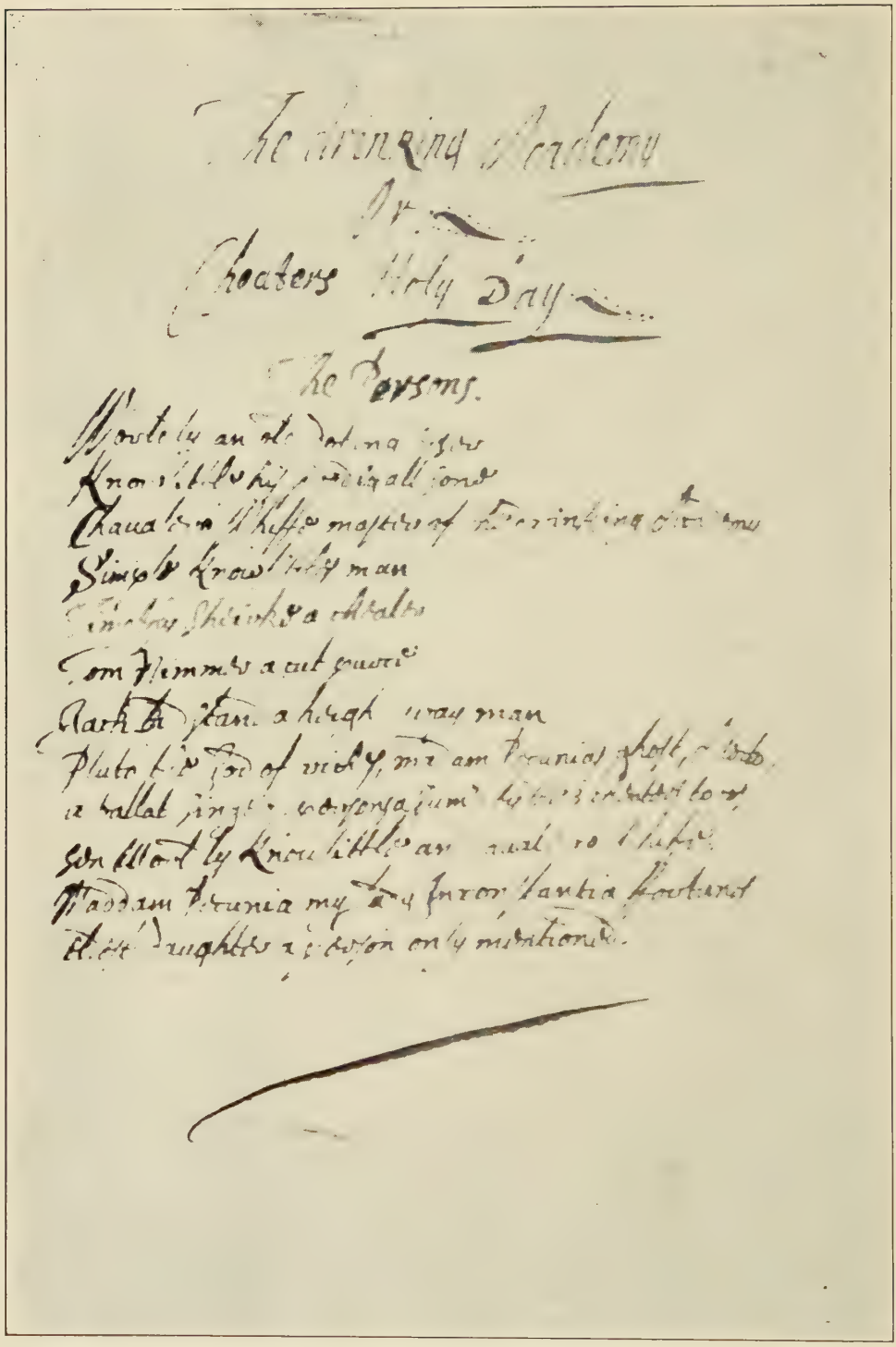
Epigramma~

In Dordraci synodum~

Dordraci synodus? nodus. chorus integer? æger
Conuentus? ventus. sessio? stramen. Amen

Insglished.~

What is Dort's synod? Eccho speake. ah what?
Eccho — A knot
Tis then of knaues. what in them shall we find?
Eccho — Wind
How call you then their session say?
Eccho — Stray.
Thus doth the eccho Dorts graue synod find
A knot of knaues, a straey session, wind.



The drinking Academy

Or

Choakers Holy Day

The persons.

Worthy an old Batina figure
Know-little his friend all sorts
Chaucer Whiffe master of the drinking Academy
Simple Know-little man
Tinker Shrink a Cobler
Tom Hemmes a cut purse
Nark his man a high way man
Pluto the god of wicked men and Proserpina ghosts, Gods
a ballat singer, Mayor of Gotam, Watch & Constables
Gen Hood by Know-little an inn keeper
Madam Prunia my Lady Furor Vantia Prudent
their Daughters & diverse other attendants.

The Drinking Academy

[P. 3]

The drinking Academy
Or.~
Cheaters Holy Day~

The Persons.

Worldly an old doting vser
Knowlittle his prodigall sone
Chaualero Whiffe master of the drinking Academy
Simple Knowlittles man
Timothy Sheirke a cheater
Tom Nimmer a cut purce
Jack Bidstand a heigh-way man
Pluto the God of riches, madam Pecunias ghost, Alecto,
a ballat singer, persons assum'd by the 3 cheaters to cos
sen Worldly Knowlittle and Caualero Whiffe.
Maddam Pecunia my Lady Inconstantia ffortunes
eldest daughter a person only mentioned.

[P. 4]

The Prologue~

Ile warrant you expect a Prologue? but by my troath ther
is no such matter y^e^ are nether like to haue Prologue or
or Epelogue head or foot in this play. our Poet to excuse
it says Melpomine hath taken cold of late. but the trouth
is articles of treason haue bin brought to Apollo against him
the least of wch his accusers [ter] count capital. the cheifest
crime and for wch Apollo hath for euer banish'd him the
company of the thrice three learned sisters (so that he
can neuer hope againe to mount Pegasus and make him
curuet Caprials of non sence) is that [sene] **since** the honoure
done him to be listed in the sacred tribe of Apollo he hath
bin more a coniurer then a poet and conuersed more with
the furies then the muses for wch dishonour done to the
bow of Daphne — But he harkens. as I liue Ile in least
in a rage he teares his booke and lets us haue no play. fa
re well. but I had forgot.

The prologue returnes and makes
A conge.~

The Drinking Academy

[P.5] Actus Primus.~

Scæna 1ª

Enter Simple out of the drinking Academy
With a pipe in on hand and a candle
In the other Spewing.~

Simp: Aowe, aow, aow. neuer (aow) did poore man cast vp so much that had so little skill in arethmaticke befo re. O this tobaccho I shall neuer learne the gentile qua lity while I liue. let me trie againe. Aow, Aowe. my young master Knowlittle hath past his accidence of dri nking and is now in his quarreling grammer whilst I like a blocke head stay yet in the A B C of tobaco. wel Ile to it againe a man can do more then he can do. Awe, aow, awe.~

Scæna 2ª

Enter Wordly the vserer.~

World: Why how now Simple what is the matter with thee?

Simp: Hard at my booke an it please your Worship I feare I shal neer be able to learne my tobaco lesson.

World: Be of good courage man wher is my sone Knowlittle?

Simp: My young master is at his quarling dementions you'l se him
[P. 6] here by and by with Caualero Whif his tutor.

Worl. Well old Worldly tho Harmus and Pactolus rowle ther golden waires into thy cofers tho plenty hath placd her [sce] sea te vnder thy roofe and vnto the vnfoulds her welthy boso me stor'd with riches may out vie both the Indies yet art thou happy only in a sone a boy whos rare indownents will make ample satisfaction for all thy sacred hunger ha th deuoured for all the teares of orphants and poore wi dowes wch by thy cheating Chimistrie turned to gold now stuffe thy cofers. but here he comes Ile step aside and take a prospect of my happines. rare! what state the perolous wag takes vpon him!

Scæna 3ª

Enter Knolittle and Caualero
Whiffe with a brace of fidlers.

Kno Come tutor let vs haue repetitions in our drinking les son. for feare [I haue] I forget any gentle-man like quality

Whif: Amach. Simple!

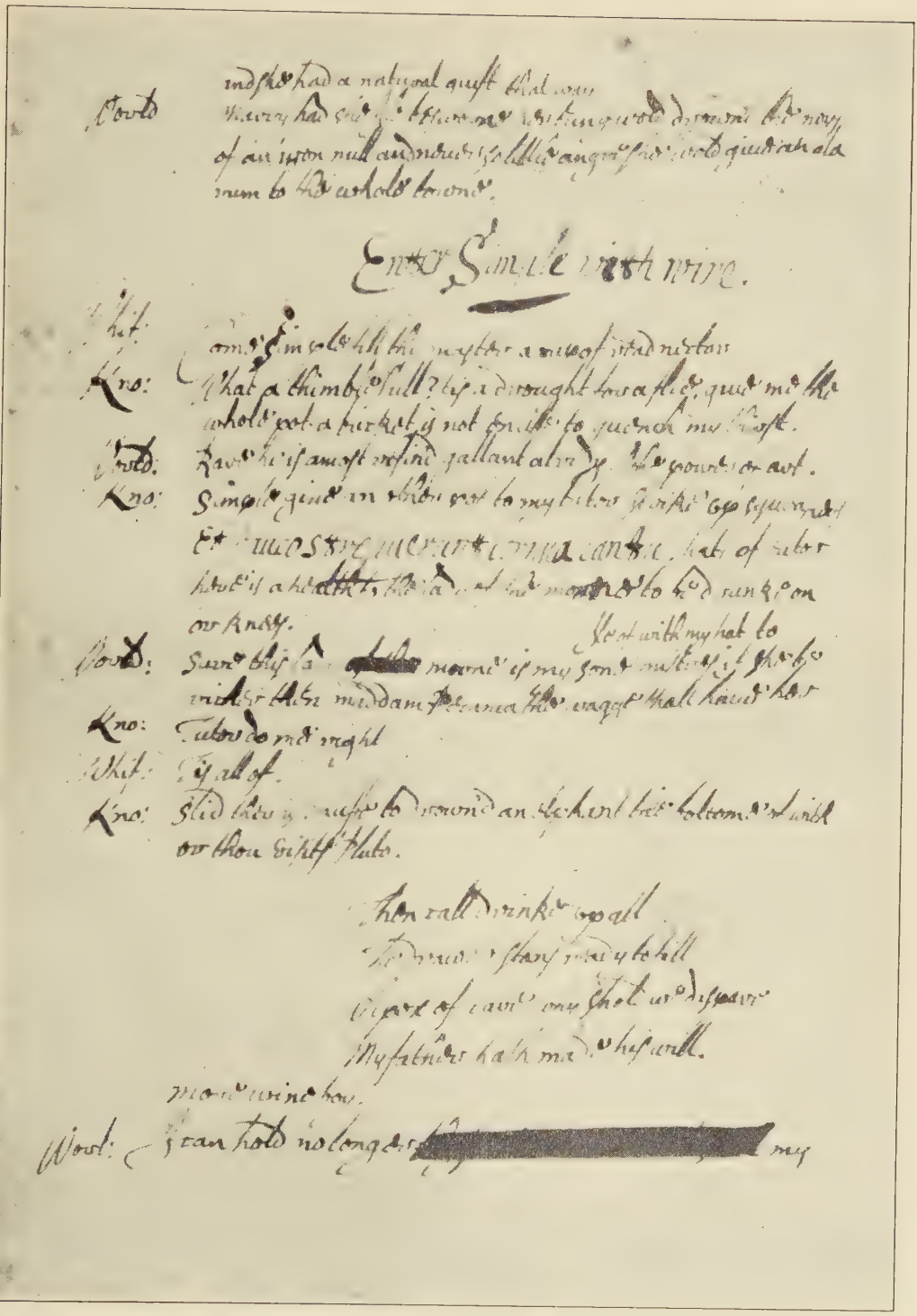
Simp: Aowe, awe, aowe.

Whif: What spewing?
Simp: Hard at at my studies.
Whif: Bring vs a pottle of wine presently.
Know: A potle? its but a snuffe bring tow gallans
Simp: Tis a question whether I can bring my selfe in a gaine when I am once out this tobacho hath made such a
[P. 7] vertigo in my head.
Kno: In the meane time tutor Ile repeat ouer a gaine my quar ling lectuer
Whif: Do so.
Kno: What? I lie? daggers and pistols! the word shall make thee nothing. this sword shall send thee of an imbasage [to] to Plu to neuer to returne. I lie? the very sound hath shot reuenge through all my vaines and in my forehead sits grim death shou ting deaths at thee. lie? my eyes (I feele them) darts flames more killing then Ioues thunder. [what] take the wall to? tis an affront not to be suffer'd. thou hadst better haue taken food frō out the iaws of hungery lions or toren snaks frō of the heads of furies not all the blood wch flowes within thy veines tho it were an ocean able to make the world deluge can quench the flame of reuenge iust angre hath kindl'd in this brest. my rage shall persue thee to the depest hell and ther foreuer be thy tormentor.
Worl: O Worldly Worldly what a sone hast thou! a treasure able to make the rich tho the full tide of gold wch flows within thy chests shold ebbe and fiend cranies to get out. tho plenty shold forsake thee, and euery tallent thou possesses had wings to fol low her.
Kno: The wall? death lend me thy bow Ile shout distruction at him.
Whif: Enouffe deare pupil your all ready a master of art in quar reling. your very words are thunder and looks so like Medusa's they are able to fright your enemies to stone.
Kno: Nay I know I shall come to it in time. I take after my mother
[P. 8] and she had a natural guift that way.
World Marry had she Ile besworne her tung wold drown'd the noys of an iron mill and neuer so little angre she wold giue an ala rum to the whole towne.

Enter Simple with wine.

Whif: Come Simple fill thy master a cup of read nectar
Kno: What a thimble full? tis a drought for a flie. giue me the whole pot. a bucket is not enuffe to quench my thirst.

World: Rare he is amost refin'd gallant alredy. O the power of art.
Kno: Simple giue an other pot to my tutor strike vp squeakers
Et rauco strepuerunt cornua cantu. hats of tutor
here is a health to the lady of the moone to be drunke on
or knees.
World: Sure this Lady [of the] moone is my sones mistres **Ile of with my hat to** if she be
richer then maddam Pecunia the wagge shall haue her
Kno: Tutor do me right
Whif: Tis all of.
Kno: S'lid ther is enuffe to drown'd an elphant the bottome of with
or thou visits Pluto.
Then call drinke vp all.
The drawer stans ready to fill
A pox of care why shold we dispare
My father hath made his will.
More wine boy.
Worl: I can hold no longer [thy father hath made his will] my
[P. 9] ioys are to oreflowing thy father hath made his will
indeade and his will is to raine downe showers of gold
on thee my boy. take this and this. my whole estate is thine.
Ile be thy ward. O my deare knowlittle! come kisse me boy:
Kno: What? no thing else but plane kisse as I am gentle man father
thou wants manners. hads thou my breding thou woldst haue
first taken me by the snowy [rist] **hand** then gazing on my rubie
nose (eyes I wold say) in flowery language haue desier to
tast the nectar of my [ruby] **azure** lippe. O the want of a tutor!
World: Be not angry boy. Ile get me one and follow the gallants
Academy with thee.
Kno: How! that is a good one efaith. do you thinke Ile alow tow
spenders in the same house? go get you home you haue
got enuffe in getting me. go brode ouer your mouldy
bags and hach more mony. tis not your alouance of
800 pounds a yeare will fiend me with salats.
World: Thou shalt haue more my deare Knowlittle. the only
care wch hath fild thy fathers head with so many siluer hairs
hath bin least thou shold not fiend ways to spend what
I haue all ready got.
Kno: And beshrow me if I rid you not of that care
World: My coffers are so cramb'd with gold the very ground
bends to hould them. my [minds] **mines** are like the Indies vnex
houstable.



THE DRINKING ACADEMY. PAGE 8

Kno: By this light and I'le trie the deepth of them and that ve
ry [sone] **soone**. condem 2 bags of a 1000 pounds a peace to meet
vs at the temple we are forgameing to night.

[P. 10] World: Tis done my boy. but I had all most for got. my iois are so swel
ling they had robd me of my memory: maddam Pecunia
my Lady Inconstantia ffortune's eldest dauther is in loue
with thee.

Kno: Harke tutor here is news indeade.

Worl: She is thine my wagge if thou wilt haue her.

Know: Haue her tis discreed all readdy Ile haue her.

Whif: Sir y° se the effects of my skil that in a moments space
was able by my chimistrie to extract so compleat a gentle
man out (as I may say almost) of a dung hill. he is now
the Phœnix of the age who was latly alumpe of Pesantry
the gallants adore him and happy is he who can pay ho
mage to his potent toe. wher ere he goes honer waits
vpon him and fortune follows him with propetious wings

Wold: Chaualero-Whife I must acknowledg my sone is happy
| he giues him mony
only in a tutor and am sory I can thanke you only with thes.

Whif: And thes Ile assure y° speaks good Rhetoricke.

Know: Tutor come away let vs in and haue a courting lesson I
a fire to be a woing.

Wiffe: I follow you.

May all the gods conspire to make my boy hapy.

Worl: Ile home and spring a mine of gold to furnish thee with
fresh supplies.

Actus secundus

Scæna prima

[P. 11] Enter Simple with a letter
To Maddam Pecunia.

Sim: A pox of this woing for me. it will make me a
dunce for euer [if it hold] I shall neuer be a gentle
man if it hold. no soner was the tobacho qualme of my
stomacke and I sat scholer like with all the pots about
me at my drinking lesson in wch I doubt'd not but in
short time to make as good a progres as my master. but
I am cald forsooth (the world is come to a fine passe effai
the) and what to do? but to learne to make congies, to
draw my legges thus, then whele a bout thus and walke thus

as if my feete were in a frame, and all this stinking stir
to be Cupits messenger. to tel maddam Pecunia (for so my
master cals her) her eyes (I wold they were out) haue
wounded his hart sauing your presence and stucke it ful
of flaming arrows wch a 100 little Cupits (a murren ta
ke them kindld in the radiant mooneshine of her
beauty (sirreuerence) sure loue is a dangerous thing it
hath made my master stark mad allready. he walks with
his armes a crosse his eyes staring vpwards and cals
vpon Jupiter. the muses haue but an ill time of it
and if the fit hold he'le quite and cleane tire Pegasus
with making madregals and sonits on my lady Pecunia's
munkey. for he intends thus to begin his acquaintance
with her. now Chaualero Whiffe our worshipfull
[P. 12] hath put all his braines in a presse to squees out new frases
and Poeticall annagrāms wch my master cons with out booke
and most [poeticaly] **pathetically** speaks them ouer againe to the bed post
whom he cals maddam at euery word and disiers to kis the
shadow of her rosy [fingers] **shoe strings.** both he and his tutor haue had
scarse any thing but Venus and Cupit in ther mouths
this 3 howers. he intends first to acost his mistres in cop
lets then to persue his suit in Poetical prose. Ile war
rant here lies a [good] great deale of good stuffe in this
paper if the truth were knowen. for he hath [bout] **bought** vp
all the loue ballats a bout the towne and cul'd out of them
the choisest conceits all to make this letter I cold fiend
in my hart for your erudition and my one satisfaction
to read it. for who knows but I may chance to be in
loue to and then — [well] well Ile begin in order. into
the lily hands of Cupids faire daughter (nay I told
you before it was poetical) the paragon of perfecti
on a bleeding louer sacrifis'd to her buty presents
his wounded hart (heiho!) fa la la la fa la fa lanini
downd dillie. tis iust ballat way I can put a tune to
it if you pleas.

Maddam and why
Shold thy beauty (harke how it chimes)
Thus wound my brest? (now marke the rime)
ffrō thy each part
In to my hart
[P. 13] By Cupit is an arrow prest (O rare)
Then be not cruel [fa]

ffaire nature's iuwel
But make me blest.
Me, me I say
Who sweet for aie
Will loue thee best
To my thougs thou art priue
Wherfore I pree thee
Be not vnkind

Now iudge ye whether my master be not an asse or not, whether he or I haue more wit. is priue a fit title to giue a gentlewoman to my thoughts thou art priue priue! a stinking word a cosen Jones is cle anliar by halfe. O wit wit where art thou? but had I bin to write I shold haue stile her close-stoole it is a more cortly terme and **more** familiar with ladies besides the verse wold haue borne it. as for example

To my thoughts thou art a close stole
Wherfore I wold
Thou be not vnkind.
Least that I than
Myselfe for to hang
Do take it in minde

With what an ominous close he shuts vp his letter well
[P. 14] Ile away with it least my delay make him do execution on him selfe. ffare-well. exit

Scæna Secunda.~

Enter Timothe Shirke.~

Shir: It is time for me to be fowling when so many wood cocks are a broad. wel simple I shall wait your retur ne in the meane time I will contriue a noose for your master. Pecunia is not a Lady to be thus lost. I haue cour ted her any timei this 7 yeares and was neer so like to thri ue in my suet as now hauing Knowlittle my riual. you may gues my profession I am on that liues by my wits and yet no poet. my place of trading is euery wher wher ther is mony stirring, wch vnsensibly like hocus Pocus I can conuay out of one pocket in to another. by a mettaphor I am a fouler and my game is gold finches or fine whi te siluer birds wch for the most part I cacth a mong throng of doterels and wood cocks had I my nets in rea dines I wold show y° some sport, but haue a litle patience

and you shall se what I can do by my wit. (he whistles)
Tom Nimmer Jacke Bidstand heare presently.

Scæna Tertia.~

Enter Nimmer, Bidstand.~

Nim: S'lid what made you whistle? I thought the cunstable
[P. 15] had bin at my heeles. ther was a pray I had in persuet
and had **got** my gamster vp in a croud and my hand very
neer plumb'd the deepth of his pocket wher the trea
sure lay when (a murren take you) your whisling ma
de me draw backe with out the booty.

Shir: Tis no matter Tom we haue greater game in purshute. Ja
cke Bidstand wellcome my rogue I haue a desine wants
the an actor in it wch if it thriue will make thee caper.

Bid: Not in a halter I hope.

Shir: No my pretious villin ther is no feare of that.

Bid: ffeith I am for none of your day worke my hand is not
subtile enuffe to penetrate a pocket. nether did I euer
venter to cut a purce but once and then the fellow disco
uerd me, whom had I not presently threatn'd with my whin
yard to cut his throat if he cried out I had bin taken. if it be
any night exploit or heighway busines you haue in hand let
me and this alone to performe it.

Shir: We may chance to vse the that way here after. all that
you haue to **do** at the present is to inuent some tricke to draw
a crowd a bout y° as Simple Knowlittle's man returnes frō
Maddam Pecunias who I am sure will be one in the throng
and then Tom Nimmer thou shalt examine his pockets for
intelligences letters my rogue of his masters by wch we will
informe our selues how to spread our nettes.~

Bid: Ile warrant you for drawing a crow'd as Simple passes

Nim: Let me alone for picking his pockets if he be in it.

Shir: Be confident of that if ther **be** 3 together he'l make the forth. a
bout it then my rasckals. in the meane while Ile to the drin
[P. 16] king academy to trie what I can fish out of Chaualero
Whiffe and his learned Pupil Knowlittle that may aduance
our plot. fare wel my deare brace of Marcuries.~

Exeunt.

The Drinking Academy

Actus Tertius.

Scæna prima

Enter Worldly, Knolittle, Chaualero Wiffe.

Kno: Maddam your eyes shout Cupits at me I feale them fla
ming in my hart.
World: Now Caualero Whife what must I say?
Whif: Nothing nothing you'l put him out if you talke.
Kno: Ten thousan fiery arrows kindled in the radiant moone shine
of your beauty haue pierc'd my breast.
World: Heauen for bid deare child is it so indead?
Kno: Noe, no. what a block head is my father he dus not vnderstand
Poetry!
Whif: Good sir be silent you hender him in his lesson.
World: Oh! is it so. I haue done I haue done [I haue done]. go
forward deare hart and hold vp thy head when thou spea
kes chucke.
Kno: Ten thousan flameing arrows kindled in the radiant moo
neshine of your beuty haue perc'd my brest.
Worl: Hei ho!
[P. 17] Kno: And wholy broake downe the weake fence nature had
made to keepe in my poore [soule] **hart** wch wounded in a 1000
places and scorch'd with the hotest flames of loue burnes
a liuing sacrifise to your beauty. O let me coole it on
that bed of violets wch couers your azure lip. let it fiend
shelter amoung thos blushing roses your ruby noses
discouers or in the Elizian valies of your goosbery
cheakes for euer fix its habitation.
World: Now I know not what to say. but I am a rogue if
I can hold from crieing. shee were hard hart'd that af
ter thes fine words cold say thee nay.
Whif: And [bshrow] **be** shrow me if I can hold frõ laughfing at the
ridiculous doings betwene a [humerous] **doting** father and his
[doting sone] humerous sone. sir you are perfect enuffe
in courting let vs in and practise ouer the song with
the fidlers you are to sing vnder maddam Pecunia's win
dow.
Kno: Content. Maddam honoure me with your lilly hand and
let me approch so neer happines as to ioyne aside with
you. permit me to trace the path your feete makes flo
wery with ther sacred tuch.
World: Chaualero Whiffe what must I do?

Whif: Giue him your lilly hand do not you heare him call for it
World: Here take it bird I did not know it was a lilly one before.
Kno: No? can thos two radiant stars your eyes wch giues
[P. 18] a better day then Phœbus to the world be so blind as not to se the beuty of the orbe they shine in.
World And are my eyes stars to? then Ile were no longer specticles by this light. what a miser was I that knew not this before.
Kno: Stars lady? they are 2 glorious [sones] **sunnes** that makes thos thos pur ple roses and siluer lillies spring in your beutious cheakes a bed for Cupit, they are sunnes I say that giues birth to that bright groue of gould your hare far surpassing in lustre and riches the Hesperian orchards.
Worl: How! a groue of gould in my heire? O wrech wrech that I was that for sauing the expences of looking glace shold be thus ignorant of such a treasure.
Kno: Maddam I tell you your eyes are sunnes sunnes that put your beautious body in [to] a richer dresse then euer yet fflora Mantl'd the spring in. sunnes that makes thes ro sy fingers such as Aurora wold be proud of swet sud des of ambre [greese] grece I meane.
Whif: How the rogue abuses him with his grecy fists.
Kno: And pretious gummes worth prouinces. O what oders ex hale your fragrant breath! tis hence that Zephirus sucks the perfumes he breath about the world. beleue me I thinke you feede on Phœnixes or the ambrosian diet of the Gods that maks you breath so sweet an odor
Whif: He rather feeds on carring that makes his breath stinke so profoundly Ile be sworne I can smel it furthar then my grannams.
[P. 19] World: O that I shold haue sunnes in my eyes and roses and lilies growing in my cheaks and neuer til now know of it. deare bird lets in I am afier till I se a looking glase and vew all thes wounders thou speakest of.
Kno: Lead the way. my empres and I will trace the flowry stage after thee.
Whiff: ffollow Ile marshall you in with a brome staffe.

Enter Tim Shirke.

Shir: Ha ha he was euer such a brace of fooles sene wel Ile follow to to gaine further intellegence lest Simple proues wiser then his master and [deseaes] **deceaues** my engines I haue set to intrap him.~

The Drinking Academy

Scæna Secunda.~

Enter Simple Nimmer Bidstand &c.~

Nim: Jack stand to thy tacklings Simple aproches. he is is not aboue 20 strids of.

Bid: I am for him when so euer he comes here is a remora wold stay him tho he saild neuer so fast.

Nim: Begin presently or hele be vpon thee man.

Bid: Come sirs pence a peece here is a new ballat a dainty new ballat newly printed and newly come forth concerning his maiestyes subiects **the bears** in the palace garden and Vrcen ther reuerend instructor the secund part to the same tune
[P. 20] of the life and death quene Dic.

Boy: Runne boyes runne a new ballat a new ballat

A Ballat.

Bid: Tho it may seme rude for me to intrued
With thes my beares by chance-a
Twere sport for a king if they cold sing
As well as they can dance-a

Enter Simple ~

Come sirs by a pace by my fine new ballats tis but your pence apeece and if you bey them not now you are neer like to se or heare the like againe.

Sim: Haue they any fine pictures I tro at them?

Bid: Yes of 3 dancing beares an Vrsen.

Sim: Is Vrcen a beare to?

Bid: No he is there graue instructor that teaches them to dance.

Sim: Dus he teach to dance?

Bid: O rarely he is arch dancing mæster to all his maiesties catle in the beare garden.

Simp: By this light he shall teach my master then for he must learne to dance as well as to drinke and querel. I prethee sing Ile heare some of it before I bey.

[P. 21] Bid: Then to put you out
Of feare or of doubt
Wee came from S[t] Katharins-a
Thes danceing three
By the helpe of me
That am the post of the singne-a

Simp: By my troth a prety ballat Ile learne the tune of it.

Bid: We sel good ware
And we need not care

The cort and countrie know it.
Our ale is the best
And each good guest
Prays for ther soules that brue it.

Simp: Rare efaith.

Bid: ffor any ale house
We care not a lowse
Nor tauerne in the twne-a
Nor vintery cranes
Nor S^{t}. Clements Daines
Nor the diuil can put vs downe-a.

Sim: Excellent! by my troth **a prety ballat** Ile bey 3 of them. for my master our tutor and my selfe we'le sing it in parts vnder Mad dam Pecunia's window. it will be ten times better then a song of Cupit. I prethe go on.

[P. 22]

Bid: Who has there once bin
Comes thether againe
The liquor is so mighty.
Beare strong and stale
And so is our ale
And it burnes like aqua-vitæ.

Sim: Now I thinke of it I am resolu'd to tast of your ale if it be so good. Ile come my selfe and bring my master, tutor, and my lady Pecunia with me.

Bid: ffrom morning til night
And a bout day light
They'l sit and neuer grudg it.
Til the fishwiues ioyne
Ther single coine
And the tinker pownes his bug it.
What nobody bey yet?

Boy: Yes here is a penny giue me one.

Sim: Sirrah stand by and let your betters be serued before you. Mopus prethee giue me 3 pence in ballats picke me out thos with the best pictures.

Bid: I shall sir.

Sim: S'lid! my purse! villanes rogues theues my purse.

Nim: Who call you sir?

Simp: The cunstable Ile call the counstable.

Nim: Not rogue or thefe vnlesse you intend to be booted in the stoxs.

[P. 23] Simp: My purse my purse rayes the streat presently I haue lost my purse.
Nim: Alas sir! what markes has it? Ile go looke for it.
Sim: S'ld my masters letters to. cut purce villins Ile fech my mas ter to you. he shall quarel you to nothing vnlesse you restore.
Nim: Make hast and wee'l stay till he comes.
Bid: Take a ballat with you to repaire your losses.
Sim: Thanke [thee] good Mopus.
Bid: I hope you thinke me honest?
Sim: I Mopus thou art honest. wold all were like thee.
Boy Let's follow him boys lets follow him. his pocket is pick'd ha ha he!
Bid: Now my rasckall I perceaue thou hast sped.
Nim: Sped? why I cold haue stolen his briches of man if I wold. he has no more feling then a post.
Bid: What booty hast thou besids the letters?
Nim: ffaith here it is most of it is brasse. let vs away with the letters to Tim Shirke wee'l part this as we go.
Bid: Content.~

Actus Quartus.~

Scæna prima.~

Enter at one dore Shirke at the other Nimmer Bidstand.~

Shir: Well met my pretious villans, what news?
[P. 24] Nim: Health to our noble captane the great Marcury and so le patron of our profession by whos influence we trace the streats in silke and satten and haue red mettle to fill the vnnatural vacuum of our pockets.
Shir: You shall haue more my rogues if y° haue prosperd in the desine I sent you about.
Bidst: Tis done my Roseclero
Nim: Ecce signum.
Shirk: Why then my brace of babones the world is ours wee'l spri ng a mine of gold in Worldlies house shall bind pleasure to vs and for euer banish pouerty our company. ye shall feed no longer on radishes nor venter a whipping or your eares my rogues for cutting a purse with 3 pence in it. my valiant Hector Jacke Bidstand thou shalt no [log] longer ha zard thy worlicke carcasse to wounds nor put thy necke in Jeperdy for cutting at midnight. we'l feare no longer cunstables nor the takeing vp of our quarters in newgate bride-well or the counter. nether shall that visable beast the hangman or his 3 leg'd mare the gallow be any lon

ger a terror to vs. thes letters shall make vs merry with muscadine clarot and rich sherry.

Bidst: But you forget this while to read the letters.

Shirk: Tis no matter for reading that letter this is it one of my one coining boys wch must do the dead that being supprest. [T] thou shalt carry it as frõ Maddam Pecunia to Knowlittle and inuite him to mete her with Caualero Whiffe and

[P. 25] the vserer his father at ten acloake at night a moung the ruinous buildings in the suburbs. wher we will fleece them rogues and open our selues a way to all the vserers tresure I am sure they'l haue the wit to come at the time appointed and our ambushe shall be ready to receaue them?

Nim: I apprehend you I am gone.

Sher: let your returne be suddane for we shall want you an ac tor in the busines.

Nim Ile be with you immediatly.

Bidst: Now Captaine what imployment haue you for me?

Shir: Jacke thou and I must go and prouide vs diuils habits Ile tell thee with in what vse they are to be put to.

Bid: Lets in then.~ exeunt.

Scæna 2ª Enter Whiffe Knowlittle Worldly Simple with fidlers.~

Kno: March forward my raskals if I thriue in my suet to my lady Pecunia (as I hope I shall) by this light Ile sheath ye all in satten. but I fele a terrible ague crawling vp my great toe wch I feare will shake all my courting les son out of my memory. as I liue I begin to be horrible af fraid already. I dare not speake first my Lady Pecu nia must begin first or as I am a gentle-man all is spoil'd.

Whif: Be of good courage man Ile stand at thy backe and tel the what to say.

Simp: Effeight effeight master thou wants thy good mother to speake for thee.

[P. 26] Worl: I Ile besworne dus he she wold haue spoken and spoa ken to the purpose she wanted no tung nor bouldnesse to spea ke to my Lord maior.

Kno: But tutor I haue scrach'd out a vice a diuice I wold say what thinke you if I shold send her a catalogue of all my good parts and giue her to vnderstand in writing that my eyes are suns that makes my cheakes bud roses and my other parts shoot forth lillies, wch makes my vaines spring violets and my

haire rise vp in to a groue of gould or what if I send her my picture she can not chose but fall in loue presently.

Whif: Tut vnlesse you goe your selfe tis all to no purpose. besides all the paines and swet I haue spent in reading loues Tacticks to you in teaching you how to muster vp your troopes of complements and all the rest that belongs to the millitary art of courting. will be in vaine. the song to that cost me 4 howers the penning and you 8 howers the coning without booke is lost. besides I am confident she will begin first when she sees you. vnles shee be affraide. as he has a face Ile besworne wold frighten any body.

Kno: Nay if she begin let me alone to go on. but who comes here?

Scæna 3ª Enter Nimmer.~

Nim: Health to the illustrious Knowlittle frō my lady Pecunia who kissing your hands presents this letter hoping to bes so much honour'd by you as to se yº to nigh at ten a
[P. 27] cloake [at night] in suburbs wherfor more priuicy she will expect you amoung the ruinous buildings.

Kno: As I liue she is inamor'd of me all ready.

Simp: Why how can she chose since I haue giuen her a discription of all your good parts and that in such excellent language that all the picture drawers in the towne cold not ha painted you out better then you florishd in my discourse.

Kno: God 'a marcy Simple for this Ile sheath thee on our marige day in scarlet.

Sim: I thanke your Worship.

Nim: Sir will it please you to read the letters they'l informe you further concerning my ladies intention.

Kno: I can scarse se to read for ioy.

World: Canst thou not se, chucke, Ile lend thee my specticles here take them.

Kno: O heauens all the Gods conspire to shower downe blessings on me. Ile defer my ioys no longer come let vs to the place presently that I may seaze vpon my happines.

Nim: S'lid how shall we do to staue him of we are not yet ready for him — sir you know the time is not til ten a cloake she will not be ther before.

Kno: Ten a cloake is to long for me to expect, besids tis fiting we shold wait for her. come let vs away.

Nim: S'lid we are vndone if he goes. the plot is quitt spoil'd

Sir I had all most forgot my Lady heares y° haue a fa
ther.

Kno: A man of gold boy.

[P. 28] Nim She desiers you by Cupit and Hymen to bring him with
you:

Kno: Tis done. Dad **thou** must a long to.

World: With all my hart (deare mouce) Ile go without my stafe
and lead the way to. this goodnews has made me 40 years
younger. I feele liuely bloud dancing a sprightly mea
sure throw all my vaines as if it were to celebrat thy
marrage to day.

Kno: Tis well yo are so lusty.

Nim: Sir who speake you to?

Kno To my father.

Nim Wher is he?

Kno: Why there. did'st not say he must a long with vs?

Nim What that begger? giue **me** my letters a gaine I haue mis
taken the house. you are not m^r^ Knowlittle the gentle
man I was sent to. I was derected to M^r^ Knolittle whos
father is a man worth 1000s yours ther is not worth 2
pence being a cantor or a dunghill raker at most.

Kno: S'lid father thou hast vndone me with thy welthy beg
gary.

Nim Giue me backe my letters I must be gon presently my
mistake hath abused my lady.

Kno: Good sir haue a little patience with in a quarter of an
howre Ile bring you 12 sufficient vserers all Jewes
of his one tribe, that shall sweare this is my legitimat
father a man richer then any three on the exchange.
besides looke on his eares they haue bin 3 cropt for forging
[P. 29] bons an assurances by which he hath cheated himselfe in
to an estate I feare I shall neuer liue to spend it halfe [of it].

Nim: Sir what you say is powerful enouffe to persuade me that
you are the gentleman I am sent to but [leaue] beleeue if my
lady Pecunia shold se your father in this habit tho **the** rosmary
were dip'd the wedding dinner prepared nay tho your hands
were ioyn'd and you had say'd I Ihon take ffrancis she is
such an enemy to beggers she wold flye backe presently.

Kno: S'lid we'l leaue him behind vs then.

Nim: That must not be done nether. for my lady hath giuen ex
presse order that he shall come along with you.

Kno: Why I am vndone then he has no other clothes then thes

and thes he hath woren any time this 40 yeare.

Nim: Supposing he has not y° may quicly furnish him with a sute at the broakers.

Kno By this light and thou sayest right, wee'l do it presently Dad march of with thy welthy beggary. we'l skin thee a newe.

World: In what deare mouce?

Kno: In satten my Rosaclero I will make thee a gentleman and the first except my selfe of all our family.

Worl: Why that will be rare, shall I weare a sword to?

Kno: I and hat and feather I will teach the to drinke and quarrel.

World: O my deare hart! [why] thou wilt make thy father to happy

Kno: Come let vs to the broakers presently.

World O how I shall vapor on the exchange with a sworde, [and] a hat and feather. Ile fling away my sticke I feale my sel

[P. 30] fe young a gaine.

Nim: Tis well I haue got them of thus. Ile post to Bidstand and Shirke for feare they want me.

Actus Quintus

Scæna prima

Enter Bidstand and Shirke with mas king clothes in ther hands.~

Shir Jack lets hast and dresse for feare we be to late.

Bids I prethe helpe me on with my diuils habit.

Shir: I pray y° stay I haue more need of dressing then you you looke like a diuil with out that coat. your face wold scare any body. it is a pretty natural visard you haue on.

Shir And y° for sooth with out y^r^ winding sheat may passe for a ghost. you are caring all ready, one wold thinke by your looks y° had fed the wormes this 7 yeares.

Scæn 2^a^ enter Nimmer.~

Nim: S'lid ye Raskals no further yet. Knowlittle will be vpon vs immediatly. I had much ado to staue him of frō comeing along with me.

Shir It is not yet neer the hower we appointed him to come at.

Nim: That's no metter he is so affire to court maddam Pecunia that he will preuent the time. I had much ado to

[P. 31] fiend a tricke to delay him til I got hether to bring you news of his comeing.

Bid: Slid lets make ready presently.
Nim: What must I do
Shir: You must put on Plutus his habit, y° act Plutus (Rogue) Plu
tus the God of riches and I my Lady Pecunia's ghost that
comes to you for [yo] iustice against Worldly the vserer whō
I complaine to haue murther'd me in his trunks, to haue
stifl'd me for want of air and desier my body may beremo
u'd out of such an vnsanctified place as his house and ho
norably interd in your kingdome. you then after a 1000
threats and vows to be reueng'd on the vserer for mur
thering your child. for so you must call me, cōmande
Jacke Bidstand here your cacadæmon presently to take
frō Worldly the keies of his house and coffers and then to post
thether and fech thence my body wch we will honourablie
burie in euery tauerne a bout the towne and most religeous
ly morne at **the** funerals in sacke and clarot.
Nim: I apprehend the lets about the worke presntly.
Bid: S'lid must I haue nothing but this [spi] skeruy coat [on]? no bo
dy will thinke me a diuil with only this on.
Shir: Why they wold thinke thee a diuil without it, if they knew
thee as well as I do. thou keeps such a stir.
Nim What must I haue now?
Shir: A crowne and scepter Bidstand go helpe to dresse him.
Bid: You are so imperious, pray come you and helpe to. I am
sure you'l be reddy enuffe to put for the biggest sheare in the
booty.~
[P. 32] Shir: Reason good y° mungril am not I the inuentor of the
plot and are y° any thing but my instruments?
Nim: What? querling ye babouns. S'lid I heare musicke by
this light here is Knowlittle and his tribe all ready. lets
in or we are betray'd.
Bid: Stay I haue left my visard. behind. exunt.

Scæna Tertia.~

Enter Knolittle Caualero Whiffe
Worldly Simple ffidlers.~

Kno: Why now thou art my noble stinkerd, now I will
adopt thee my legittimat father. didst thinke I
wold be any longer disgrac'd with thy wealthy begga
ry? come let go roare.
World: I feare I feare I shall neuer learne.
Whif: Learne Sir? Ile teach you in a fortnight with a matma
tical instrument I haue, to drinke, quarrel roare and

dice it as neatly as any gallant a bout the towne, you know how long your sone was a proficient vnder me and how raw he came to me and now I am sure of it for a compleat gentle man the kingdome affords not his æquall.

Kno: No Ile besworne dus it not.

Simp: Master master if you will take tobacho let me teach you.

[P. 33] Worl: I simple I must learne Tobaccho but I wold faine lea rne to roare first. O that I had some body to quarel with for the wall. by this light I cold fiend in my hart to chalings some tall fellow for my credit and then get some friend to take vp the busines in priuat betwixt vs. ha! it wold be rare.

Kno: The time draws nie let vs approch nearer the place appoi nted.~

Sim: Sir here is the house as I liue I heare a noyse she is all ready come.

Kno: Why then let vs place our selues about the dore Ile be gin the song immediatly

A song.~

Breake from thy east my brighter day
And chase thes sable clouds a way
That keepe frõ vs thy light.
Let beauties sunne thy face apeare
Or elce we shall sit always heare
Inueloped in night.

Dus she not apeare yet Simple.

Sim: No no sing a gaine.

Kno: In to your eyes the sunne is gon
Wherfore the world hath now put on
Thes sables to deplore.

[P. 34] The losse of day wch you do keepe
With in your beautious eyes a sleepe
ffor pitty it restore.

What dust discouer yet?

Sim: No thing no thing for ought I can se you may sing long enough.

Kno: By this light I haue but one verse to sing more and if she come not then I know not what to do vnlesse I shold be gin the song ouer againe.

Simp: Why take my ballot that Mopus gaue me when my poc ket was pick'd of 3 dancing beares and vrsen. it is an excel

lent one Ile sing it along with you
Kno Peace peace.
Come bright Aurora bring againe
The day that you haue from vs taine
And let the sunnes your eyes
Display ther goulden beames vpon
This our obscured Horison
Sweet at your bright vp rise.
Simp: S'lid (whist) I discouer.
Kno: What Simple what?
Sim: The day I thinke you call for here is a light comeing neare vs.
[P. 35] Kno: As I liue tis shee prethe come se whether my band sits right and all things be neat about me. tutor if I be out in courting you must help me in.
Whif: I'le warrant you be of good courage.~

Scæna Quarta.~

Enter Shirke like a ghost with a Torch in his hand.~

All: Ha! a spirit a spirit lets runne!
Shir: Not stir or by the Stygian lacke Ile teare
Your soule frō out your bodies and them beare
To flameing Phlegiton wher they shall be
ffor euer tortur'd by Tesiphone.
All: Oh O O O!
Shir: ffrō out thy cauernes wealthy Plutus come,
And leaue a while great Sire your goulden throne,
To do thy daughter iustice. here is he,
Who first from out thy kingdome rauish'd me
Then in to mouldy coffers me confin'd,
Wher I expir'd a lasse! for want of wind.

Scæna Quinta.~

[P. 36] Enter Bidstand attired Like ~~ Plutus.~

Bid: What dismal voice cals Plutus frō his throne
Arm'd with hels plagues and quicke distruction?
Simp: S'lid master the diuil is come O o o!
Bid: Ha! tis my dauther.
Shirk: ffather here I stand
To [be] beg your iustice. let your vengeful hand
Shower torments on his head, who me hath taine
ffrō out your kingdome and in prisone slaine

Bid: Come come ye furies with your whips of steele
And all hels torments let the monster feele
Guilty of this blacke crime our angry Power
Lets one his guilty head iust vengance shower
Vntie Ixion from the torturing whele
No longer let tir'd Tythius bosome fele
The gready vulturs beake, set fre frō paine
All guilty soules that we may turne the same
[P. 37] Vpon this dire offender, who hath kild
My dauther and with greife my bosome fild.
Shirk: O father let my body not remaine
Imprisn'd by the murtherer but taine
ffrō out his cofers let it thence be car'd
In to your kingdome and be ther inter'd.
Bid: Its done my child. frō out the sulphury lacke
Of fiery Phlegiton Alecto take
Hether thy flight.
Nim: At thy command I come,
Speake mighty Plutus what is to be done.
Simp: As I liue an other diuil O o o!
Bid: Go to yon cursed murther and bring
ffrō him his keys by which wee'l enter in
To the dire prison wher my daughter lies
To whos dead corps wee'l pay iust obsequies
World: O o o! Chaualero Whife, Simple O o o! I beseech your diuilship deale fauorablely with me I neer kild any body in my life.
Nim: No? that you shall be made confesse vpon
The fflameing racke of fiery Phlegiton.
Kno: Chaualero-Whiffe what will the diuil do with my fa ther.
Whif: Cary him to hell I thinke.
Kno: Tis no matter so he wold let vs a lone.
[P. 38] Simp: Now my turne comes. O o o! good diuil I beseech your worship spare me and take my master he hath better clo thes then I.
Kno: S'lid you rogue send him not to me. let him take thee ra ther.
Nim. Take prince the keyes of that vnholowed place
Which doth detaine your daugthers sacred hearse
Bid: Tis well come thether forth with let vs hie
Thence back againe swifter then **the** winde wee'l flie

To our reuenge, and to the infernal lacke
ffor e'er to burne the murtherer wee'l take.
World: O o o!
Bid: Goe daughter lead the way
Kno: I am glad they are going pray God they leaue vs be hind.
Shir: ffrõ of ther backe
ffirst take ther cloaks my body in to lape.
Then search them least a bout them they retaine
My sacr'd relicks and do them profane.
Bid: Tis done. Alecto this command performe
Then to attend vs with all speede returne
Nim: I come to fecth
Kno: O o o! good diuil not me I beseech you take my father he hath liu'd long enuffe.
Nim: ffrõ of thy backe this cloake
Kno: O ho is it no more you shall haue my dublet to and hat
[P. 39] if you please
Nim: To wrape Pecunia you in prison choake
Kno: Wold you haue my briches to?
Nim: ffrõ out them I wold haue.
Kno: Not me I [hope] beseech you.
Nim: What they retaine [of my dead lady]
Of my dead lady by your father slaine
Kno: O my mony take it take it my father hath more
Worl: Yes yes here is my dublet cloake hat and mony, only
I beseech I beseech your diuils ship for your dams sake
To be petiful to me.
Kno: Tutor y° must vncase to
Whif: I I.
Simp: And I to here are my clothes I haue no mony my pockets were pick'd.
Shir: I am moued to pity father pray inflict [a slighter pu]
A slighter punishment on ther delict.
Bid: Daughter in your one cause you iudge shall be
Ether to condeme or set the offenders fre
Shir: Why then this punishment I do impose
They shall thus walke the woods without ther clothes
World: Marciful spirit I thank thee
Shir: Thre dayes thre nights during wich time if they
To any house or village take ther way.
Ther bodies in to peces we will teare

And vnto hel with vs ther soules wee'l beare.

[P. 40] Kno: As we liue worshipful diuils and you maddam ghost
of my lady Pecunia: if any of vs sees a house this three days
wee'l giue you leaue to hang vs vp for vermin on the singne
post.

Shir: Away then sone when this time is forth runne
Ye backe vnto your houses may returne.

Kno: Come father Tutor let vs streight begon
In to the woods our pennance to performe. exeunt

Shir: And now my (Rogues) lets of with this disguise
That to the coffers wher Pecunia lies
We may with nimble feet our iurnie take
And thence vnto the tauerne where wee'l make
Her graue and all here present ther inuite
To morne with vs in wine both red and white.

Finis.~

Valeat res ludicra

NOTES

NOTES

Epigramma

1 *Epigramma*] With this epigram compare the letter by James Howell, dated April 16, 1622, in *Epistolae Ho-Elianae* (ed. Joseph Jacobs, I [1890], 149):

> I shall have shortly the transaction of the Synod. The *Jesuits* have put out a jeering Libel against it, and these two Verses I remember in't: —
>
> *Dordrecti Synodus? nodus; chorus integer? æger;*
> *Conventus? ventus; Sessio stramen? Amen.*

4 *Conuentus*] Below and to the left of *Conuentus* the scribe wrote *Wh* (caught from *What* in line 6, below), but he did not finish the word. The first *s* of *sessio* is blotted.

5 *Insglished*] A slip of the pen for *Inglished.*

6 *ah*] Written over *aw* (smudged out).

10 *How*] The *o* is altered from another letter.

11 *Stray*] It is sometimes impossible, as here, to tell whether the writer intends the initial *s* for a majuscule or a minuscule.

12 *find*] The *n* is altered from *e*.

13 *straey*] The writer first wrote *scuruy*, and then imposed *straey* upon it, improvising the adjective from the *stramen-stray* of lines 4, 11. Below line 13 there is a long, heavy, flourished stroke. The verso of this leaf (i. e., page 2) is blank.

The Persons

4 *Persons*] The *e* is altered from an incomplete *r*. With lines 5 and 6 compare Randolph's *The Jealous Lovers* (Hazlitt, I, 68):

> Simo, an old doating father.
> Asotus, his prodigal son.

In the foregoing description, as well as in *The Drinking Academy*, *doating* suggests excessive affection for the roaring son no less than dotage.

5 *vser*] The *New English Dictionary* has only one example of this word for *usurer*, which it cites from Thomas Drant in 1566. Cf. the note on line 823.

7 *Chaualero*] The *o* was apparently altered from a dotted *i*. "Cavaliero" is a common title in Elizabethan works. For instance, "Caualero Rake-hell" and "Cauallero Cutpurse" are characters in Samuel Rowlands's

The Letting of Humours Blood (1600), B4, and *Greenes Ghost* (1602), E1, respectively.

8 *Simple*] The *e* is altered from *i*.

10 *Nimmer a cut purce*] The *N* is written over the first minim of *n*. *Nimmer* itself means a filcher. Compare Corporal Nym of Shakespeare's *The Merry Wives of Windsor* and *Henry V*.

11 *Bidstand a heigh-way man*] See his own words in lines 280–286. The *B* is altered from *b*.

12 *Pluto the God of riches*] This may be a slip of the pen for *Plutus*, a name which appears properly in lines 679 f., 786, 794 ff. At lines 71 f. *Pluto* itself is correct, but see the note on line 786. Randolph's play, *Hey for Honesty*, is an adaptation of the *Plutus* of Aristophanes.

13 *persons assum'd by the 3 cheaters*] Bidstand acts the part of a ballad-singer in lines 385 ff. and of Plutus in lines 793 ff.; Nimmer, that of Alecto in lines 820 ff.; Shirk, that of Madam Pecunia's ghost in lines 778 ff.

14 *Worldly*] Originally *worldly*.

15 *Inconstantia*] Originally *inconstantia*.

16 *eldest daughter, &c.*] A long, heavy flourish comes after this line at the bottom of the page.

The Prologue and the Play

2 *ther*] The *e* was crowded in subsequently to the original copying.

3 *y^e^, Prologue*] The first word is an unusual form for *ye:* it really is the abbreviation for *the*. Here and in several other instances it may be *y^o^* (*you*), the writer's Gothic *e* and *o* being almost indistinguishable. The *P* is written over *p*.

3–4 *or or*] A slip of the pen. *Play* is changed from *plaie*.

5 *Melpomine hath taken cold of late*] Compare *The Jealous Lovers*, III. iv (Hazlitt, I, 114), "Ha! has Melpomene ta'en cold of late."

7 *count*] The scribe first wrote *ter*, evidently intending to write *term;* then reconsidering, even as he was writing, he crossed out the *ter* and substituted *count*. Such an alteration is a sign that the scribe was the author. No doubt the reason for the change was to secure the alliteration (a favorite device of Randolph's) in *accusers count capital*.

9 *the thrice three learned sisters*] Cf. *The Jealous Lovers*, III. iv (Hazlitt, I, 115), "grand patron of the thrice-three sisters"; and *The Conceited Peddler* (Hazlitt, I, 37), "bastards of the thrice-three sisters."

10–11 *againe to mount Pegasus, &c.*] Cf. Randolph, "To Master James Shirley on his Grateful Servant" (Hazlitt, II, 648):

> Thy Pegasus, in his admir'd career,
> Curvets no capreoles of nonsense here.

Notes

11 *Caprials, since, &c.*] *Caprials* is an obsolete form of *caprioles* ("capers"). By a slip of the pen the scribe first wrote *sene* (for *sence*). Subsequently, noticing the error, he deleted *sene* and interlined *since*. The *e* of *honoure* is a later insertion.

12 *the sacred tribe of Apollo he hath*] A puzzling phrase, speculations about which are given in the Introduction, pp. xxii–xxiii. The *a* of *hath* is a later insertion.

13 *more a coniurer then a poet, &c.*] The author means, more a scholar than a poet. "Exorcisms," as H. H. Furness remarks in his edition of *Much Ado about Nothing* (II. i. 245), "were carried on only in Latin, and therefore by scholars." See also p. xxiii, above. *With* is altered from *wth*.

15 *bow of Daphne*] I. e., bough, the laurel. So in *The Jealous Lovers*, III. v (Hazlitt, I, 120), Randolph remarks, "Injure not the bough Of Daphne: know that you are laureate now."

15–16 *least . . . he teares his booke*] This phrase suggests that the author stood, or intended to stand, in the "wings," perhaps at one side of the "scene," his own manuscript serving as the prompt-book for the boy-actors. The *oo* of *booke* is altered from *u*.

18 *The prologue returnes, &c.*] A similar stage-trick occurs at line 708.

19 *A conge*] Below these words there is a heavy, flourished stroke.

21 *Scæna 1ª*] The scene is the street in front of the Drinking Academy.

25–26 *cast vp so much, &c.*] A typical Randolphian pun on *cast up* as *add* and as *vomit*. See other puns in lines 29 f., 131 f., 229 ff., 277 f., 464 ff., 771.

27–28 *the gentile quality*] Cf. line 57.

28 *Aow, Aowe*] The comma is rather doubtful.

29 *Knowlittle*] Originally *knowlittle*.

32 *a man can do more then he can do*] One would expect, "a man can do no more," etc. The second *can do* is practically one word in the manuscript.

34 *Scæna 2ª*] The scene does not change, but a new speaker enters.

35 *Wordly*] Read *Worldly*.

36 *World*] The *W* is altered from another letter.

38 *learne*] The *a* is altered from *o*.

39 *wher*] The *e* is blotted, and is perhaps altered from another letter.

40 *dementions*] This seems to be a malapropism for *declensions*.

41 *by and by*] I. e., immediately, at once. The phrase is used at least twice in Jonson's *The Staple of News*.

42 *Worl. Well old Worldly, Harmus and Pactolus*] It is a distinct mannerism of Randolph's to have characters talk to themselves in the second person (cf. lines 83–87). He is fond also of overusing sentences beginning with *Well*, as in lines 31, 210, 246, 252, 380. Harmus may be Hormuz (or Ormuz), an island in the Gulf of Persia, a rich emporium of trade in the seventeenth century; but in all probability, as Professor F. P. Magoun, Jr.,

suggests (*P. M. L. A.*, XLII [1927], 670–672), the river Hermus is meant here. Pactolus (first written in the manuscript with a small initial), the Lydian river in which King Midas bathed, is frequently mentioned by Randolph, usually in connection with another river, the Tagus (Hazlitt, I, 367; II, 524, 538 f., 571, 630). Between *Worl.* and *Well* there are three fine dots, possibly as an indication of stage-business.

43 *waires, placd*] The *i*, as often, is undotted, and the word really looks like *wandes: placd* is badly blotted, and may have been altered to *plac'd*.

43–44 *seate*] The letters *sea* are in the margin, replacing the crossed-out letters *sce*.

44 *vnto*] Possibly *onto*. The scribe's *o*'s and *v*'s are often indistinguishable.

45 *may out vie both the Indies yet art*] *Outvie* is one of Randolph's favorite words. In the manuscript his initial *v* often looks like *e*, and as the *i* is here undotted, this word may easily be misread *out ere*. A relative pronoun, *that* or *which*, is to be understood before *may*. For references by Randolph to the Indies see Hazlitt, II, 468, 519 (printed *ladies*), 631, 637; for *outvie* see I, 70, 95, 361, II, 645. *Art* was originally *ar* (cf. the note on line 86).

46 *happy only in a sone . . . indownents*] Cf. lines 160 f. and *The Jealous Lovers*, IV. ii (Hazlitt, I, 137), "He is rich In nothing but a tutor." By a scribal error the last word is spelled *indownents*.

47–49 *for all thy sacred hunger hath deuoured, &c.*] The second *u* of *deuoured* is altered from *r*; a final *e* seems to be blotted out in *now*. Cf. *The Jealous Lovers*, III. iv (Hazlitt, I, 115):

> What an honour
> Will our blood come to! — I have satisfied
> For all the orphans, widows, and what others
> My sacred hunger hath devour'd;

and *The Muses' Looking-glass*, II. iv (Hazlitt, I, 210), "feed on widows; have each meal an orphan Serv'd to your table." A relative pronoun is needed after *all* in line 47. *Sacred* is used in a slangy, affected way, as also in lines 341, 842, 854.

50 *Ile step aside*] He conceals himself — a favorite bit of stage-business with Randolph.

51–52 *what state the perolous wag, &c.*] *The* is a later marginal insertion, and the second *o* of *perolous* is perhaps altered from *e*. Cf. *The Jealous Lovers*, III. iv (Hazlitt, I, 113), "the perilous wag Becomes his state."

53 *Scæna 3ª*] As usual, there is no actual change of scene here.

54 *Caualero*] Perhaps altered from *Cavalier*.

55 *brace of fidlers*] The word *brace* is repeated in lines 300, 380, 498. Randolph's fondness for it (commented on at p. xi, above) leads him to

write of "sweet brace of Mercuries," "a brace of poets," "Your brace of sweethearts," "a brace of snails," and "a brace of greyhounds" (Hazlitt, I, 116, 158, 274, 283, 308). Perhaps he was imitating Jonson, whose *Every Man in his Humour*, IV. ix (1616 edition), twice mentions "a brace of angells."

56–57 *let vs haue repetitions in our drinking lesson*] Cf. Randolph's *Aristippus* (Hazlitt, I, 24):

> *Sim.* But what shall we have for repetitions now?
> 2^{d} *Schol.* Ay, what for repetitions?

In *drinking* a large, heavily blotted *k* is written over a deleted *gk*.

57 *I haue I forget*] Presumably the author first wrote *I have forgotten*, and in the act of copying his own play decided to change Knowlittle's words to *I forget*. The alteration, unquestionably an improvement, is an indication that the manuscript is holographic.

58 *Amach*] I. e., A match! There is a very slight space between the *A* and the *m*.

61 *at at*] A slip of the pen.

62 *a pottle of wine*] Randolph's favorite measure (cf. Hazlitt, I, 19, 79, 96 three times). The *w* is altered from another letter.

63 *snuffe, tow*] The *u* and the *w* are altered from other letters.

66 *vertigo in my head*] Here Simple goes out, entering the Drinking Academy.

70 *What? . . . thee*] The question-mark is a later addition. In *thee* the *t* is faintly added: the scribe began to write *hi*[*m*], then prefixed the *t*, and changed *i* to *ee*.

71–72 *Pluto*] See the note on line 786.

73–74 *shouting*] I. e., shooting. Cf. line 88.

74 *my eyes . . . darts flames*] For further uses of singular verbs with plural subjects see lines 162, 326 f., 345, 350, 352, 360, 549.

75 *what, to?*] Why *what* was crossed out is not clear, but there can be little doubt that the deletion was made by the author. The heavy horizontal deletory stroke occurs in various other cases. The question-mark after *to* is a later insertion.

77 *iaws, lions*] The *s* of *iaws* was squeezed in later; *lions* is changed from *lians*.

79 *ocean*] The *e* is changed from *i*.

80 *flame*] In the play *flame* or *flaming* occurs eight times. Other uses of the words abound in Randolph's published works.

81 *thee*] Altered from *the*, the first *e* being squeezed in later.

83–87 *O Worldly, &c.*] Worldly is still concealed (cf. the note on line 50) as he speaks these lines and lines 95–97, 102, 107 f., 118 f. He reveals himself to Knowlittle at line 119 with the words, "thy father hath made," etc.

Observe that in lines 83–87, as in line 42, he addresses himself in the second person singular. *Thou!* is altered from *thou?*

84 *the full*] The *t* is altered from *f*. Of course *within* means *into*.

86 *thee . . . thou possesses had wings*] The omission of the final *t* in the second person singular of the verb is a curious mannerism of this play: cf. lines 112, 124, 137, 316 f., 541, 697. The comma after *thee* is a later insertion, and is turned in the wrong direction. The *s* of *wings* is a later addition.

88 *shout*] I. e., shoot (cf. lines 73 f.).

90 *your all ready*] I. e., you're already.

91 *words*] The *s* is a later insertion.

95 *wold drown'd*] I. e., would drown: cf. the notes on lines 111 and 294. The *ne* of *besworne* is written heavily over another letter.

96 *iron*] The *r* is written over another letter.

98 *with*] Altered from *wh*.

102 *amost*] *Sic*.

103 *strike vp squeakers*] The squeakers are the two fiddlers who entered at line 55.

104 *Et rauco strepuerunt cornua cantu*] This sentence is evidently borrowed from Jonson's *Epicoene*, IV. ii (1616).

105 *moone*] Changed from *mone*.

106 *or knees*] I. e., our knees.

107 *this Lady of the moone . . . mistres*] By deleting *of the* Worldly is represented as thinking *Moon* to be the name of a real lady (cf. the note on line 769) — surely an author's correction. There is a caret after *mistres*, pointing to the interlined *Ile of with my hat to*. The *l* of *World*. is a later insertion.

109 *Tutor do me right*] "Nay, doe me right," says one drinker to another in Jonson's *Every Man out of his Humour*, V. iv.

110 *Tis all of*] I. e., "'Tis all off, it's all drunk" — a statement disputed by Knowlittle in the next line.

111 *ther is enuffe to drown'd an elphant*] Cf. *The Jealous Lovers*, III. viii (Hazlitt, I, 127), "By my steel, you have left Enough to drown an island." The form *drown'd* likewise occurs in line 95. See also the note on line 215.

111–112 *the bottome of with or thou visits*] Read *the bottom off with't*, etc. On the curious verb-form see the note on line 86.

114 *stans*] The copyist frequently omits the final *d* of *nd*, perhaps spelling as he pronounced. See other instances in lines 309, 318, 407, 623, and compare the note on line 237.

118 *I can hold no longer*] So in *The Jealous Lovers*, II. xi (Hazlitt, I, 107), Techmessa enters from her place of concealment saying, "I can endure no longer." Between *longer* and *my* there is a long and very heavy deletion (almost certainly *thy father hath made his will*: see line 119). A professional

copyist would hardly have attempted to make the deleted matter wholly indecipherable.

119 *thy father hath made, &c.*] With these words Worldly comes forward (cf. the note on line 50) and makes his presence known.

121 *take this and this*] Cf. *The Jealous Lovers*, I. i, III. v (Hazlitt, I, 69, 72, 121):

> *Sim.* This — this — and this — and this — is for Asotus.
> *Aso.* Take this, and this, and this, and this again.
>
> *Sim.* And take it, boy — and this — and this, beside . . .
> This for your pains, dear Ballio.
>
> Let this entreat, and this.

122–127 *O my deare knowlittle! come, &c.*] The exclamation-point is altered from a question-mark. Cf. *The Jealous Lovers*, I. i (Hazlitt, I, 73):

> *Sim.* Come hither, dear; come, let me kiss my son.
> *Aso.* There's a sweet kiss indeed! this 'tis to want
> A tutor. Had you had my education,
> You would have ta'en me by the lily hand,
> Then gaz'd a while upon my flaming eyes,
> As wondering at the lustre of their orbs;
> Then humbly begg'd in language strow'd with flowers,
> To taste the cherries of my ruby lip.

123 *What?*] The question-mark is a later insertion.

124 *thou wants, hads thou*] Cf. the note on line 86.

125 *rist hand, on*] The scribe deleted *rist* and interlined *hand* — in all probability an authorial change. *On* is altered from *in*.

126 *eyes, haue desier to*] He means, wouldst have desired. The first *e* of *eyes* and the *o* of *to* are altered from other letters.

127 *azure lippe*] For a lip "as blue as azure bright" see *The Jealous Lovers*, I. viii (Hazlitt, I, 82). Cf. line 325.

128 *Be*] Altered from *bee*.

130–133 *How! . . . do you thinke Ile alow tow spenders, &c.*] Cf. *The Jealous Lovers*, III. vii (Hazlitt, I, 126):

> No, I will not have
> Two spenders in a house. . . .
> . . . Go, you have done your share
> In getting me. . . .
> . . . Go, look you to yours.
> Lie with your musty bags, and get more gold.

In the same play, I. i (Hazlitt, I, 69), Randolph writes, "And when I brood-

ing sit upon my bags." He repeats the figure in *The Muses' Looking-glass*, II. iv (Hazlitt, I, 211):

> No, sit and brood
> On thy estate: as yet it is not hatch'd
> Into maturity.

The exclamation-point after *How* was originally a period.

132 *brode*] The *d* is apparently altered from *o*.

133 *not*] The *t* is altered from *r*.

134 *fiend me with salats*] I. e., provide me with salads (dainties, not necessaries). The *8* of *800 pounds* is perhaps changed to (or from) a *5*.

135–138 *the only care wch hath fild, &c.*] Cf. *The Jealous Lovers*, I. i (Hazlitt, I, 70):

> When I see this, I cannot choose but fear
> Thou canst not find out ways enou' to spend it.

136 *hairs*] A later marginal insertion.

137 *thou shold*] See the note on line 86.

138 *got*] Altered from *god*. See the note on line 675.

140–141 *My coffers are so cramb'd, &c.*] Cf. *The Jealous Lovers*, I. i (Hazlitt, I, 70), "How large my coffers, yet how cramm'd with wealth." *Cramb'd* is a favorite word with Randolph, as with Jonson.

141 *mines*] The scribe wrote *minds*, but on discovering his error deleted it and interlined *mines*.

144 *sone soone. condem 2 bags, &c.*] The copyist wrote first *sone*; later, perceiving that this might be mistaken for *son*, he deleted it and interlined *soone*. The correction seems to be the author's. Compare *The Jealous Lovers*, III. iv (Hazlitt, I, 114), "Ballio, condemn a bag." *Peace* may be *peice*, with an undotted *i*.

145 *vs at the temple*] This cryptic reference can hardly be to the Inner Temple or the Middle Temple. As Knowell, a Jew, is talking, Randolph may have had in mind a Jewish temple or synagogue. In *The Muses' Looking-glass*, III. i (Hazlitt, I, 216), churches are referred to as "wicked synagogues." The *v* of *vs* is altered from *o*.

153–155 *Sir y° se, &c.*] Cf. *The Jealous Lovers*, I. ii (Hazlitt, I, 73):

> the study I have ta'en
> In moral alchemy, to extract a gentleman
> Almost out of a dunghill.

The period after *hill* (line 155) is a later insertion.

156 *alumpe*] *Sic.*

157–158 *pay homage to his potent toe*] Cf. *The Jealous Lovers*, III. iv

(Hazlitt, I, 114), "Who dares offend thee . . . And not pay homage to thy potent toe." *Honer* is apparently altered from *honor*.

160 *Wold*] A slip of the pen for *World*. The *g* of *acknowledg* is changed from *e*, *my* from *me*. The stage-direction, "he gives him mony," is a later addition in the right-hand margin, and is separated from lines 160 and 161 by a short vertical stroke. See line 46.

161 *thanke*] The *e* is mended.

162 *thes . . . speaks*] See the note on line 74. In *The Jealous Lovers*, III. iii (Hazlitt, I, 113), Simo gives money, saying, "I ha' no words but these To thank you with," and Ballio answers, "This is true rhetoric."

163–164 *I a fire*] Read *I'm afire*.

165 *Wiffe*] Written over *World*. After this line all the speakers but Worldly go out.

166 *May all the gods, &c.*] The entire line is a later insertion. The speaker's name is opposite line 167.

167 *spring a mine of gold, &c.*] Repeated in lines 498–499. *Mine* is altered from *mind*.

168 *fresh supplies*] Supply *Exit Worldly*.

170 *Scæna prima*] The scene is a street.

173 *woing*] A rather heavy dot, somewhat above the line, follows this word. But superfluous dots are not infrequent in the manuscript, perhaps a result of the writer's habit of resting his quill-point on the paper as he deliberated.

174 *euer I*] Between these words *if it hold* (cf. line 175) was heavily crossed out.

175 *if it hold*] See line 192.

177 *doubt'd*] The author's fondness for apostrophes here leads him to use an apostrophe, although the final *ed* must be pronounced. See also line 854 and the comments on p. xx, above.

181 *walke thus*] The *thus* is a later insertion in the right-hand margin.

182 *all this stinking*] The second *l* and the second *s* are later insertions.

183 *Cupits, to tel*] The *t* of *Cupits* is altered from *e*, that of *to* from *s*.

184 *wold*] Apparently altered from some other word.

185 *stucke*] The *k* is altered from another letter.

186–188 (*a murren take them kindld, &c.*] The parenthesis should be closed after *them*. The phrase is repeated in line 273. Possibly there may be an apostrophe in *kindld*. *Sirreuerence* means "saving your reverence." The *a* of *beauty* and the *g* of *thing* are altered from other letters.

189 *allready*] The second *l* is a later insertion, possibly by a different hand.

190 *crosse*] Possibly followed by a (smudged-out) comma.

192 *fit*] The *t* is altered from another letter.

193–194 *lady Pecunia's munkey*] Cf. Jonson, *The Staple of News*, IV. iv (ed. Winter, p. 97), "perhaps erect a *Scheme* For my great *Madams* monkey." The *u* of *Pecunia's* is altered from another letter.

195 *our worshipfull*] No doubt *tutor* was inadvertently omitted here.

197 *Poeticall annagrãms . . . cons with out booke*] The first *e* is changed from *t*. In the list of characters prefixed to *Every Man out of his Humour* Ben Jonson describes Shift as one who "way-layes the reports of seruices, and connes them without booke." Randolph uses this expression again in *Aristippus* (Hazlitt, I, 24): "I conned it without book."

198 *pathetically*] Interlined for *poeticaly*.

200 *shoe strings*] Interlined for *fingers*.

201 *scarse*] The first *s* is altered from *c*.

204 *good*] Probably deleted by the author because it occurs again in the same line. Cf. the omission of *well* in line 210.

205 *bout bought*] The spelling *bout* perhaps puzzled the author when he reread the manuscript, and hence he interlined *bought* for it.

207 *conceits*] The second *c* is badly blotted.

208 *erudition*] The *o* is altered from the first minim of *n*.

210 *well well*] The deletion of the first *well* was probably made for the same reason as that in line 204. Before *into* there should be a stage-direction, *He reads*.

211 *Cupids*] The only instance in the entire manuscript of the correct form of this name.

214 *lanini*] Altered from *lanihi*.

215 *downd dillie, &c.*] The author characteristically adds a final *d* in *downd* (as in *drown'd* in lines 95 and 111) where it is not necessary, just as he sometimes omits it where (see line 114) it is necessary. *Tis iust ballat way* means that Whiffe's poem is written exactly in the manner of broadside ballads.

218 *how it chimes*] Altered from *now it rimes*, the change to *chimes* being made immediately, that of *now* to *how* later. This is unquestionably an author's alteration.

220–222 *ffrõ thy each part, &c.*] Cf. *Amyntas*, V. vi (Hazlitt, I, 364):

> Yes, beauteous virgin; thy each part
> Has shot an arrow through my heart.

223 *fa*] Evidently the first letters of *faire* (line 224), but smudged out.

226 *Me, me*] At first sight there appears to be a parenthesis-mark before *Me*, but the curve is only an initial flourish.

229 *thougs*] I. e., thoughts.

232 *ye whether*] *Ye* is altered from *yo*. The author originally wrote

where; then intending (but forgetting) to omit *not*, he changed *where* to *whether*.

234 *gentlewoman*] The *w* may be altered from *o*.

235–236 *a cosen Jones is cleanliar*] *Cosen Jones* is evidently a privy (cf. *close stoole* in line 237). The scribe's *cle* (line 235) looks like *ch*; his *anliar* (line 236) exactly resembles *antiar*, because the unlooped *l* is crossed by the terminal flourish of the *p* in *priue* (line 235). With the spelling *cleanliar* compare *furthar* in line 370. See *The Jealous Lovers*, II. iii (Hazlitt, I, 93), "All the sinks And common sewers in Thebes are cleanly to him."

237 *write I shold haue stile her*] "I should have styled (called) her." The author tended to omit final *d*, as is shown in the notes to lines 114, 167, and 242. *Write* is followed by a superfluous dot.

238 *more*] Probably omitted accidentally. There is a caret after *and*, where *more* is interlined.

240 *a*] Blotted and possibly intended to be deleted.

242 *vnkind*] Altered from *vnkine*. See the note to line 237.

248 *on*] The *o* is altered from another letter.

249 *Scæna Secunda*] The scene, again, is a street.

250 *Enter*] The second *e* is altered from another letter.

251–252 *fowling . . . wood cocks*] Woodcocks (cf. line 263) are supposed to be foolish birds. Here the figure is to cheat or rob simpletons. In line 252 *simple* is one case where the author forgot to capitalize when he revised his manuscript.

255 *timei . . . neer so*] The first word was no doubt intended for *time i'*; *neer*, of course, means *ne'er*; *so* looks very much like *to*.

256 *in*] The *n* is badly blotted, altered from *m*.

259 *mony, vnsensibly, &c.*] *Vnsensibly* means imperceptibly. *Hocus pocus* is a phrase often used by Randolph (see, for example, Hazlitt, I, 87, 98), and it likewise appears in Jonson's *The Staple of News*. The *y* of *mony* is altered from another letter.

260–264 *by a mettaphor, &c.*] Or rather by a pun in which the finches and white birds stand for gold and silver pieces, the dotterels and woodcocks for silly people. Perhaps the manuscript has *mettapher*.

262 *cacth*] I. e., catch. Randolph's spelling was evidently in a stage of transition between the old *cach* and the new *catch*. Here having written *cac*, it must have occurred to him that he should have spelled the word with a *t*, which he then inserted. This identical phenomenon is to be seen in his spelling of *singne* (lines 422, 890) — a vacillation between *sine* and *signe*. Compare also *fecth* in line 857.

263 *throng of doterels, &c.*] Read *throngs*, etc. *Wood* is altered from *wode*.

265 *can do*] Very close together in the manuscript.

266 *heare*] The *a* is blotted, perhaps changed to *e*; the *r* is altered apparently from *i*.

267 *Scæna Tertia*] There is no actual change of scene here.

268 *Nimmer,*] The comma is very faint and doubtful.

272 *deepth, pocket*] The first word is altered from *deeph*. The *k* of *pocket* is altered from another letter.

276 *wants*] There is a heavy dot over the first minim of the *n*, as if the scribe had had the word *waits* in mind.

281 *enuffe*] The first *e* and the *u* seem to be altered from other letters.

286 *me and this alone*] *This* is the whinyard, or sword, mentioned in lines 283 f.

287 *way*] Altered from *wey*.

288 *do*] Interlined above a caret, a fact which indicates that it was omitted accidentally.

292 *rogue of his masters*] The first stroke of the *r* in *rogue* is written above another stroke; *of* is altered from *to*; and the final *s* of *masters* was perhaps added at the same time.

293 *nettes*] Badly blotted and perhaps altered from *nette*.

294 *crow'd*] The apostrophe was inserted by mistake, the scribe for the moment forgetting that the word is a noun, not a past tense of the verb. Cf. *drown'd* in lines 95 and 111.

296 *Shir., &c.*] The *r* is altered from another letter. *Be confident* is written as practically one word. The *3* is written over a vertical stroke, perhaps the beginning of a *4*.

303 *Scæna prima*] The scene is in front of the Drinking Academy.

304 *Wiffe*] *Sic*.

308 *you'l*] Apparently altered from *yoll*.

312–313 *he dus not vnderstand Poetry!*] Cf. *The Jealous Lovers*, I. viii (Hazlitt, I, 82), "The silly damsel understands no poetry." The exclamation-point is changed from a question-mark, perhaps by a different hand.

314 *Good sir be silent, &c.*] *Good* is altered from *God*. Cf. *Aristippus* (Hazlitt, I, 16), "You interrupt him, sir, too much in his lecture."

316 *hold*] Altered from *head*. On *thou speakes* see the note to line 86.

317 *chucke*] Used again in line 582. Cf. also *bird* (lines 344, 374) and *deare mouce* (lines 599, 641). In his printed works Randolph uses *dear chicken*, *chuck*, and *duck* (Hazlitt, I, 137, II, 464, 466 twice).

318 *Kno., &c.*] The *K* is altered from *W*. The adjective *flameing* is given as *fiery* in line 309 — but no doubt Knowlittle's bad memory prevented his attaining verbal exactness.

319 *perc'd my brest*] The first word may be *peirc'd* with an undotted *i*; the *s* is changed from another letter, a *t*.

321 *wholy*] The *w* is probably altered from an *h*.

Notes

322 *soule hart*] The deletion of *soule* does not actually cover the *s*.

324 *a liuing sacrifise*] The manuscript has little, if any, space between the first two words. The second *s* is changed from another letter.

324–328 *O let me coole it on, &c.*] Cf. *The Jealous Lovers*, I. viii (Hazlitt, I, 82):

> *Aso.* Deign me thy lip, as blue as azure bright.
> *Bal.* As red as ruby bright.
> *Aso.* What's that to the purpose?
> Is not azure blue as good as ruby red?

Compare also the "azure lip" in line 127.

326–327 *your ruby noses discouers*] On this ungrammatical mannerism see the note to line 74.

327 *valies*] The *a* is altered from *u*.

328 *cheakes*] The *s* was crowded in later — apparently an author's correction.

330 *hart'd*] With this use of the *'d* where pronunciation requires *ed* compare lines 177 and 854.

332–334 *And . . . be shrow . . . humerous sone*] Spoken aside. Whiffe addresses Knowlittle directly in lines 334 ff. as "sir." The words *be shrow* are preceded by a heavily deleted word, *bshrow*; *be* is an interlineation over a caret; the *n* of *betwene* is altered from an *e*; *doting* is interlined over *humerous* (heavily blotted out). With lines 333–334 compare *The Jealous Lovers*, V. iv (Hazlitt, I, 161):

> What incomparable mirth
> Would such a dotard and his humorous son
> Make in a comedy.

334 *humerous, enuffe*] *Humerous* is preceded by *doting sone*, heavily blotted out. The correction was apparently made while copying. The second *f* of *enuffe* is written over another letter.

338 *your lilly hand*] Cf. lines 343 f. and *The Jealous Lovers*, I. i (Hazlitt, I, 73), "You would have ta'en me by the lily hand."

342 *World*] Written over *Whif*.

345 *No . . . eyes . . . giues*] The *N* is apparently changed from *n*. On the grammatical construction see the note to line 74.

346 *a better day then Phœbus, &c.*] Knowlittle's eulogy of Lady Pecunia resembles that in Jonson's *The Staple of News*, IV. ii (ed. Winter, p. 83), where among other comments we read:

> *Pecunia* shines
> More in the world then he: and makes it *Spring*
> Wheree'r she fauours.
>
> Her eyes their lights, and riualls to the *Starres*!

347 *orbe*] A favorite word of Randolph's. See, for example, Hazlitt, I, 18, 117, 205.

348 *World, specticles*] The *r* is written over the upstroke of an *l*; the *i* is undotted.

350 *lady, sones sunnes that makes thos thos*] *Lady* is altered from *ladie*. The author no doubt interlined *sunnes* above the deleted *sones* in order that the word might not be mistaken for *sons*. See for the grammatical construction the note on line 74. The first *thos* very much resembles *thes*, and the scribe forgot to delete it; in the second the *th* is written over what may be an *r* (cf. *roses* in the next line).

352 *sunnes . . . that giues*] See the note on line 74.

353 *groue of gould your hare*] See also lines 355 and 551. The *r* of *hare* is altered from an *i*. In Randolph's poems (Hazlitt, II, 528) occur the lines, "Her yellow tresses . . . A glistering grove, an entire wood of gold."

355–357 *How! . . . O wrech wrech, &c.*] Cf. *The Jealous Lovers*, III. vi (Hazlitt, I, 123,124):

> That I should have so ravishing a face,
> And never know it! Miser that I was!
> I will go home and buy a looking-glass,
> To be acquainted with my parts hereafter.
>
> That I should live so long,
> And ignorant of such a wealth as this!

The exclamation-point after *How* is a later insertion.

356 *of*] Read *of a*.

359 *to*] The deleted word is doubtful. It may be *a*.

360 *Mantl'd*] Apparently altered from *Mantled*. On the grammar of *sunnes that makes* see the note to line 74.

362 *grece I meane*] Added later in a larger (but the same) hand.

363 *How the rogue, &c.*] Spoken aside. Cf. *The Jealous Lovers*, III. vi (Hazlitt, I, 124), "The rogue abuses him With his greasy fists."

364–368 *O what oders exhale, &c.*] Cf. Randolph's "In anguem, qui Lycorin dormientem amplexus est," English version (Hazlitt, II, 529):

> With his black lips her warmer lips he greets;
> And there with kisses steep'd in nectar meets.
> Thence Zephyr's breath he sucks; then doth he smell
> Perfumes that all th' Arabian gums excel,
> And spices that do build the Phœnix pyre.

Other parallels will be found in Hazlitt, I, 123, II, 647.

365 *breath!, Zephirus*] The exclamation-point is a later insertion. The *u* is a (blotted) alteration from *v* or *o*.

Notes

366 *breath*] The reading should be *breathes*.

367 *Phœnixes*] In the manuscript the digraph *œ* (or *æ*) is often, as here, almost indistinguishable from a Gothic *e*.

369 *carring*] I. e., carrion. Cf. line 665.

370 *sworne, furthar*] The *w* is altered from two other letters, the last *r* from a *t*.

371 *my*] The scribe wrote *n* for *m*, and subsequently added an initial minim.

373 *neuer*] In the manuscript this looks exactly like *reuer*, but the copyist evidently intended the initial letter for *n*.

375 *wounders*] The *un* is altered from another letter.

378 *with a brome staffe*] Apparently spoken aside as the characters go out — that is, into the Drinking Academy. In accordance with the author's usual method, a new scene should begin with the entrance of Shirk at line 379.

380 *Ha ha he, brace*] Characteristic Randolphian words, as is pointed out on pp. xi–xii, above, and in the note to line 55.

382 *his master and deseaes deceaues my engines*] That is, escapes my traps or plot. *His* is altered from *ma*, the scribe having begun to write *master* before he realized that he had omitted *his*. *Deseaes* is deleted and *deceaues* interlined.

383 *intrap him*] Supply *Exit*.

384 *Scæna Secunda*] The scene is a street.

385 *Simple, &c.*] His name is placed here by an oversight (unless the manuscript was a prompter's copy), for he enters later at 402. Probably *Boy* (cf. lines 396, 477), not *Simple*, was intended. The "&c." refers to the "crowd" of boys who have already acted as fiddlers.

386 *is is*] A slip of the pen.

388 *remora*] A barnacle of wonderful powers, according to Pliny's *Natural History*, XXXII. i.

390 *vpon thee man*] Originally this ran *vpon the*, with the *v* changed from some other letter.

391 *Come sirs pence a peece*] That is, a penny apiece, the usual price for a printed ballad.

393 *the bears*] A later insertion over a caret. *Palace garden* evidently means Paris Garden. Henry Hutton, in *Follie's Anatomie*, 1619 (Percy Society, VI, 17), speaks of "the Palace-garden beare," meaning "the Paris-garden bear." The name *Vrcen* (from *Ursus*, a bear) was taken from Jonson's John Urson (see the note to line 397).

394 *the secund*] The *t* is altered from *s*.

395 *of the . . . quene Dic*] Read *of the . . . of quene Dic* (possibly Dirce, the wife of King Lycus). In the manuscript *of the* may be intended for *Of the*.

Notes

397 *A Ballat*] This ballad, with four additional stanzas, is sung by "John Urson, the bearward," in Jonson's *The Masque of Augurs* (1622). Under the title of "The Bearhards" (*sic*) and expanded to eleven stanzas, it appears in *Wit's Recreation*, 1645. A version of nine stanzas, "A *Ballad* called, The Jovial *Bear-ward*. To the same Tune" (i. e., to the tune printed on p. 32), occurs in various editions of *Pills to Purge Melancholy* (II [1700, 1707, 1712], 38–39, IV [1719], 38–39). Bidstand sings stanzas 1–5 and 8 of Jonson's ballad; *Pills* reprints all but the sixth of Jonson's stanzas. The four stanzas omitted in the play run thus (Gifford's Jonson, VII [1816], 436–437):

[6] To a stranger there,
If any appear,
Where never before he has been:
We shew the iron gate,
The wheel of St. Kate,
And the place where the priest fell in.

[7] The wives of Wapping,
They trudge to our tapping,
And there our ale desire:
And still sit and drink,
Till they spue and stink,
And often piss out our fire.

[9] If their brains be not well,
Or their bladders do swell,
To ease them of their burden,
My lady will come
With a bowl and a broom,
And her handmaid with a jorden.

[10] From court we invite
Lord, lady, and knight,
Squire, gentleman, yeoman, and groom;
And all our stiff drinkers,
Smiths, porters, and tinkers,
And the beggars shall give ye room.

399 *beares*] The *r* is changed from another letter, probably *e*.

403 *by a pace by*] I. e., "buy apace, buy!"

405 *the like*] The *li* is changed from two other letters, perhaps *so* or *sa* (*song* or *same*?).

406 *at them?*] The question-mark seems to have been added later with a different pen.

407 *an Vrsen*] The *V* is changed from *v*. For *an(d)* see the note to line 114.

Notes

408 *Vrcen*] The *c* is so large and heavily inked as to look like a *t*.

409 *he*] Altered from (apparently) *te*.

411 *Dus*] Altered from *dus*.

412–413 *arch dancing mæster to all his maiesties catle, &c.*] The "cattle" are beasts, or bears. In Richard Brome's *Antipodes*, II. ii (acted in 1638), reference is made to "one o'th' dancing Masters o' the Beare-garden" (i. e., Paris Garden). Randolph no doubt got the word from Jonson's *The Masque of Augurs*, in which Lady Alewife says, "The poor cattle yonder are passing away the time with a cheat loaf," whereupon the Groom of the Revels exclaims, "Cattle! what cattle does she mean?" Lady Alewife then explains, "No worse than the king's game, I assure you; the bears." *Beare garden* is altered from *beere garddn*.

416 *some of it before I bey*] There is a fine dot after *it*, but evidently the scribe did not intend to make a period.

419 *from*] The *o* is altered from *a*.

420 *three*] The *t* is written over *3*.

422 *singne*] *Sic* for *signe*: see the note on line 262. Cf. Jonson's *The Staple of News*, III. ii (ed. Winter, p. 63):

> The perpetuall Motion,
> Is here found out by an Alewife in Saint *Katherines*,
> At the signe o' the dancing Beares.

The liberty of St. Katherine's extended from the Tower to Ratcliff.

423 *By*] Altered from *Be*.

426 *The cort, know*] Read, with Jonson, *Though court* and *knew*.

433 *twne-a*] *Sic* for *town-a*.

434 *vintery cranes*] The tavern called Three Cranes in the Vintry. See the references given in Dodsley-Hazlitt's *Old English Plays*, IV, 87, VII, 357.

437 *a prety ballat*] Interlined above a caret after *troth*.

442 *againe*] Apparently changed from *a gin*.

445 *our*] Altered from some word containing an *i*.

447 *resolu'd*] Altered from *resolued*.

448 *tutor*] The first *t* is altered from *c*. The scribe's *c* often looks like *t* (cf the note to line 408).

450 *ffrom*] The scribe first wrote *ffor*, but changed it immediately.

455 *pownes his bug it*] I. e., pawns his budget, or wallet.

458 *stand*] The *n* is apparently changed from *i*.

459 *Mopus*] This name which Simple applies to Bidstand (now disguised as a ballad-singer), though repeated at lines 474, 476, 759, is not accounted for.

460 *with the best pictures*] In *The London Chanticleers*, 1659 (Dodsley-Hazlitt's *Old English Plays*, XII, 330), Budget says, "I like the song well;

but I would have a picture upon it like me"; whereupon the ballad-singer, Ditty, replies, "Here's one as like you as if it had been spit out of your mouth; your nose, eye, lip, chin; sure, they printed it with your face!" Sir William Tite's *jeu d'esprit*, *A Garland for the New Royal Exchange*, 1845, pp. 44–45, likewise introduces a ballad-singer, Nightingale, who cries, "Ballads! my Masters, rare Ballads! Take a fine new Ballad, Sir, with a Picture to't."

462 *S'lid! my purse!*] Both exclamation-points are later insertions.

465 *Not rogue or thefe, &c.*] Nimmer pretends to misunderstand Simple's remark, "I'll call the constable." "Don't call him rogue or thief," Nimmer rejoins, "unless you intend to be booted (placed) in the stocks."

469 *markes*] The *r* is changed from the upstroke of a *k*.

470 *S'ld*] *Sic* for the usual *S'lid*.

471 *vnlesse you restore*] I. e., make restitution for, return.

474 *Thanke thee good Mopus*] In deleting *thee* the copyist forgot to add an *s* to *Thanke*. *Mopus* was originally *mopus*.

477 *Boy*] The manuscript has *Boys* (with the *B* altered from *b*), although perhaps the scribe drew a cancel-mark through the *s*. After this line all the speakers but Bidstand and Nimmer go out.

478 *sped*] Altered from *speed*.

482 *most*] Altered from *is*.

484 *Content*] Add *Exeunt*.

486 *Scæna prima*] The scene is apparently in front of "Captain" Shirk's house (cf. lines 525, 527).

493 *vnnatural*] The second *a* is altered from *e*.

496 *Roseclero*] Repeated in line 642. Cf. Beaumont and Fletcher, *Philaster*, V. iv, "My Royal Rosiclear, We are thy Mirmidons."

497 *Ecce signum*] The first *c* is rewritten heavily to prevent the *cc* from being taken as *a*. In Henry Porter's *Two Angry Women of Abingdon*, 1599, D3^{v}, Nicholas Proverbs likewise says of a letter, "*Ecce signum*, heere it is."

498–499 *spring a mine of gold*] Cf. the note on line 167.

499 *Worldlies*] The *W* is altered from another letter. The relative *that* or *which* is omitted in this line, as in lines 45 and 47.

503 *Jacke . . . longer*] *Jacke* is followed by a dot in the manuscript. In *longer* the *n* is a later interlineation.

504 *worlicke*] Perhaps this means *warlike*.

507 *nether*] The *t* is altered from another letter.

508 *the gallow*] An old singular form meaning *gallows*.

512–513 *Tis no matter, &c.*] " 'Tis no matter about reading *that* letter. *This* is it — one of my own coining, boys — which must do the deed, *that* being suppressed." Randolph's habit of writing *one* for *own* misled Hazlitt in at least one instance (I, 123), where he reads: "This hand Is e'en as right

to my one mind, as if I had the making of it." The *co* of *coining* is altered from *ta*; *suppress* is followed by a deleted *T*.

518 *vserers*] The final *s* is a later addition.

521 *apprehend*] The *hen* is altered from some other letters.

524 *Ile be with you immediatly*] Add *Exit.*

525 *Bidst*] Written over *Shir.*

527 *vse*] The *v* is altered from *o*.

529 *Scæna 2ª*] The scene is perhaps the street before the Drinking Academy. *Enter* perhaps has a small initial letter.

532–533 *Ile sheath ye all in satten*] Cf. lines 576 f. and *The Jealous Lovers*, III. iv (Hazlitt, I, 115), "I'll sheathe thee in a new serge scabbard." The *th* of *sheath* is crowded and so imperfectly formed as to look much like *bt*.

536 *not*] Changed from *note*.

537 *or as I am a gentle-man*] Cf. *The Jealous Lovers*, I. i (Hazlitt, I, 69), "As I am a gentleman . . . you wrong me, dad." The *or* is changed from *er*.

541 *Effeight . . . thou wants*] Perhaps *Effeight* means *i'faith*. On the grammar of *thou wants* see the note to line 86.

542 *to speake for thee*] A later addition.

543 *I*] A letter, perhaps a *t*, is smudged out after *I*.

546 *I haue scrach'd out a vice a diuice I wold say*] This clownish trick of dropping a syllable is used also in *Aristippus* (Hazlitt, I, 7), where Simo speaks of "the great Philosopher," and the Boy replies, "I know not what you mean by losopher, but here be scholars in the house." *Haue* is altered from *haie* (with an undotted *i*).

547 *catalogue*] The *u* is barely distinguishable from an *a*.

549 *makes my cheakes bud roses*] The *s* of *makes* may be a later insertion. On the grammatical construction see the note to line 74. Cf. *The Muses' Looking-glass*, II. i (Hazlitt, I, 196), "decrepit, sir! I see young roses bud within your cheeks."

551 *send*] Altered from *sent*.

560–562 *vnles shee . . . any body*] Spoken aside.

565 *Scæna 3ª*] There is no real change of scene here.

567 *hands*] The *s* is a later insertion.

568 *bes so . . . to nigh*] Read *be so, to-night*.

569 *at night in*] *At night* is heavily deleted — evidently by the author, not by a mere scribe. For *in* read *in the*.

571 *is*] Interlined over a caret.

575 *better*] The first *t* is altered from another letter.

579 *the letters*] One would expect the singular *letter*, as in lines 512 and 567; but the plural occurs also in lines 470, 481, 482, 509, 511, 609, 616. Perhaps Nimmer refers to various drafts of the same letter, just as Pægnium (*The Jealous Lovers*, I. x [Hazlitt, I, 86]) brings various drafts of one letter

("Whole packets of affections") from his master Pamphilus to Techmessa.

592 *quitt*] Or perhaps *quite*.

598 *Kno., &c.*] Written over *Worldl* (sic); *thou* is interlined over a caret.

599 *stafe*] The scribe first wrote *safe*, and later squeezed in a *t*.

600 *has made me 40 years*] "40" seems to be used merely as a general number; see lines 635 and 666 (with the note), and compare *The Jealous Lovers*, III. iii (Hazlitt, I, 112), "Cut forty years away."

604 *lusty*] The *u* is altered from *o*.

609 *me*] Interlined over a caret.

612 *worth 1000 s*] I. e., worth thousands. Cf. "a 1000" in lines 144 and 685 and "a 100" in line 186.

613 *cantor*] One who "cants," a beggar. The word was no doubt suggested by Jonson's *The Staple of News*, II. v (ed. Winter, p. 49):

> A Rogue,
> A very *Canter*, I Sir, one that *maunds*
> Vpon the *Pad*.

The *k* of *raker* is altered from another letter.

614–615 *thy welthy beggary*] Cf. lines 639, 714 f., and *The Jealous Lovers*, V. iv (Hazlitt, I, 162):

> Father, you do forget this is our nuptial!
> Cast off those trophies of your wealthy beggary,
> And clad yourself in rich and splendent weeds,
> Such as become my father.

In *S'lid* the *i* is a later insertion.

616 *Giue*] Originally *giue*.

619 *Ile bring you 12 . . . vserers all Jewes*] This passage deserves the attention of scholars who are investigating the presence and condition of Jews in England during the sixteenth and seventeenth centuries. Sir Sidney Lee, for example, was able to trace only ten Jews, six of them altogether obscure, in Elizabethan England. Mr. Lucien Wolf, however, in the *Transactions* of the Jewish Historical Society of England, XI (1928), 1–91, has found proof of a flourishing Jewish community of between eighty and ninety Jews in Elizabeth's reign.

622 *3 cropt*] Of course this means, thrice (or three times) cropped.

623 *bons an*] I. e., bonds and. See the note to line 114.

624 *of it*] Added later and then deleted.

626 *you are, beleeue*] Originally the scribe wrote *you art*. After *beleeue* the word *me* he accidentally omitted.

627–628 *tho the rosmary were dip'd*] So in "The Milkmaids Epithalamium" (Hazlitt, II, 619), Randolph makes his heroine say:

Notes

Love, quickly send the time may be,
When I shall deal my rosemary!

629 *I Ihon take ffrancis*] Cf. the poem "Upon a Hermaphrodite," published in the 1640 edition of Randolph's poems (Hazlitt, II, 642):

When thou join'st hands, my ears struck fancies
The nuptial sound, *I, John, take Frances.*

But this poem is supposed to be by John Cleveland. Professor Moore Smith (*P. M. L. A.*, XLIV [1929], 632 n.) remarks: "It is hard to see how Cleveland can have got the formula from the play, unless the play was indeed acted at Trinity and he saw it there. He came up to Christ's College, Cambridge, in 1627. Perhaps the names John and Frances had become popularly associated with the marriage formula."

630 *flye*] This word was first written *flee*, then changed to *flie*, and finally made *flye*.

632 *not*] The *t* is apparently altered from *b*.

635 *time*] The *i* is altered from the beginning of a *y*.

636 *quicly*] The last four letters are altered from others.

639–640 *Dad, welthy beggary*] The *D* is altered from *b* (caught from the beginning of line 638). On *welthy beggary* see the note to lines 614 f. *Skin thee a newe* means "Provide thee with a new skin, new clothes." The final *e* in *newe* is a later insertion.

642–643 *I will make thee a gentleman, &c.*] With this joke compare *The Winter's Tale*, V. ii. 134–188, especially the words of the Clown, "I was a gentleman born before my father." The *o* in *our* is altered from some other letter.

644 *Worl*] Read *World*.

647 *why*] Altered from another word and then deleted.

649 *vapor*] The *r* is altered from another letter, perhaps *u*.

651 *young a gaine*] Here all the characters except Nimmer go out.

653 *they want me*] Add *Exit*.

655 *Scæna prima*] The scene is at night in the suburbs, in front of a "ruinous building."

658 *Jack, be to*] *Ja* is written over *le* (the first letters of *lets*). The *e* of *be* is heavily corrected, evidently to keep the word from being mistaken for *to*, which it closely resembles.

659 *Bids*] There is a dot under the *s*, perhaps indicating that the scribe intended it and the *s* to form a colon.

660 *Shir*] Altered from *Sher*.

662 *a pretty natural visard*] Cf. *The Muses' Looking-glass*, I. iii (Hazlitt, I, 184), "We want you to play Mephistopheles. A pretty natural vizard!"

664 *Shir*] This speech should be assigned to Bidstand.

665 *you are caring*] *You* is altered from *your*. *Carrion* appears again in line 369.

666 *this 7 yeares*] A use similar to that of *40* in lines 600 and 635.

667 *Scæn*] *Sic*.

668 *will*] The *w* is altered from *an*, the first letters of *and*.

675 *got hether*] The *t* of *got* is written over a *d*. Throughout the manuscript (cf. the note on line 138) the scribe tended to substitute final *t* for *d*, as in his form *Cupit*. With the spelling *hether* compare line 819.

677 *Slid*] The *i* is a later insertion.

679 *act Plutus*] The *P* is changed from *p*.

680 *I*] Written over a minuscular letter.

681 *for*] A short word, apparently *yo*[*u*], is heavily crossed out after *for*.

683 *air*] The *i* is undotted, and the reading may be *aer*.

684 *vnsanctified*] The final *ed* is changed from *d*.

687 *call*] The first *l* is apparently altered from *t*, the second added later.

688 *cacadæmon*] The second *c* is altered from another small letter so as to be illegible.

690 *honourablie*] The *i* (undotted) is a later insertion.

692 *funerals, sacke*] The *s* of *funerals* is a later addition; the *a* of *sacke* is written over an *i*.

693 *presntly*] *Sic*.

697 *well . . . thou keeps such a stir*] *Well* is altered from *wee*; the *r* of *stir* is altered from another letter. On the grammatical construction see the note to line 86.

699 *crowne*] The *c* is altered from another letter. *Bidstand* is written over *Nimmer*, evidently an author's correction.

703 *Reason*] The *e* is perhaps altered from *i*.

705 *What? querling ye babouns*] The *W* is apparently altered from a minuscular letter. Cf. *The Jealous Lovers*, III. v (Hazlitt, I, 121), "Brawling, you mastiffs?"

708 *visard. behind. exunt*] The addition of the word *behind* indicates an author's revising hand; *exunt* is a slip of the pen for *exeunt*.

709 *Scæna Tertia*] The scene does not change.

710 *Caualero*] Originally *caualero* with the *c* written over the first minim of *W* (for *Whiffe*).

711 *Simple*] The *l* is heavily corrected.

712 *my*] Corrected from *no* (for *noble*).

715 *let go roare*] Read *let's go roar*. The *a* of *roare* is altered from another letter, probably *u*.

721 *am, it*] The first word is inserted over a caret, but there is no caret for *it*.

722 *compleat*] The *c* is altered from another letter, perhaps a Gothic *c*.

728 *for the wall, &c.*] I. e., Worldly wishes to "take the wall," and thus to force another pedestrian into the dirt of the street. The *cha* of *chalings* is apparently altered from *rai*.

730 *betwixt*] The final *t* is altered from *e*.

732–733 *appointed*] The flourish after this word may perhaps indicate the stage-business of walking to "the place appointed."

734 *noyse*] Altered from *noise*.

743 *heare*] The *a* is altered from another letter.

750 *losse*] The first *s* is altered from a dotted *i*.

751 *beautious*] The first *u* is altered from a *t*.

762 *Kno*] The *K* is apparently altered from the beginning of a *W*.

763 *bring*] Written over another word, apparently *turn* — evidently an author's revision.

765 *sunnes*] The *u* is written over two *o*'s.

769, 771 *I discouer, The day*] This quibbling resembles that in line 107 on *moon* and *Lady Moon*.

777 *Scæna Quarta*] There is no change of scene here.

782 *soule, them*] For *soule* read *soules*. *Them* was originally *then*.

786 *wealthy Plutus*] The *l* of *wealthy* is a later insertion. It is certain that Randolph, notwithstanding his knowledge of the classics and his interest in the *Plutus* of Aristophanes, confused Pluto, the god of the underworld, with Plutus, the personification of wealth; but the confusion is not a very serious blunder, for Pluto was regarded as the giver of treasure that lies underground, in token of which he carried the cornucopia, a symbol of inexhaustible riches. Hence in lines 795 f. Plutus speaks of his throne in Hell (Hades), and in lines 827 f. "wealthy Plutus" is addressed as "your diuilship." The confusion of *Pluto* and *Plutus* does not militate against the argument that the manuscript is in Randolph's holograph.

790–791 *in to mouldy coffers me confin'd, &c.*] So in Jonson's *The Staple of News*, IV. iii (ed. Winter, p. 89), Lady Pecunia complains that Pennyboy, Sr., has kept her "close prisoner, vnder twenty bolts," "he would ha' smother'd me in a chest, And strangl'd me in leather."

792 *Scæna Quinta*] There is no change of scene here.

796 *quicke*] Originally *quicce*.

802 *and*] The *n* is altered from *d*.

805 *Power*] The last minim of *w* is apparently altered from an unfinished *e*.

807 *Vntie Ixion*] Altered from *Vnty*; in *Ixion* the *I* is written over *t*.

808 *Tythius*] I. e., Tityus'.

815 *car'd*] I. e., carried.

819 *Hether thy flight*] Here Nimmer enters disguised as Alecto. Cf. *hether*

in line 675. In the first quarto (1630) and the MS. Sloane 2531 version of *Aristippus* the third line of the First Scholar's song runs, "Hether, hether, hether, hether," though Hazlitt (I, 9) modernizes the spelling.

820 *Nim*] Originally *Nin*.

821 *mighty Plutus*] Cf. the note on line 786.

823 *murther*] Read *murtherer*. Cf *vser* in the list of Persons, line 5.

827 *Whife*] Originally *whife*.

828 *fauorablely, kild*] The *ly* is a later insertion, the *k* apparently an alteration from *c*.

831 *fiery Phlegiton*] The *e* of *fiery* is altered from *r*. Phlegethon, one of the five rivers in Hades, is mentioned also in lines 783 and 818.

844 *back*] Originally *bac*.

849 *Kno*] Written over *Shir*.

854 *sacr'd relicks*] On the use of the apostrophe, see the note to line 177. *Sacred* is a favorite word of Randolph's (see the note on line 47). The *e* of *relicks* was inserted later.

856 *Then*] The *Th* is written over other letters, possibly *co*.

857 *fecth*] I. e., fetch. For a similar transposition of letters see *cacth* (line 262 n.).

865 *haue.*] The period is very faint, perhaps not intentional.

866 *Kno:*] Slightly below the line (as occasionally elsewhere), suggesting that Randolph first wrote the speeches and later inserted the speakers' names.

874 *I I*] Possibly there is a smudged comma between these words.

877 *a slighter pu*] Smudged out because the phrase is written in full in the next line.

878 *A slighter punishment*] This phrase is written over some smudged-out words, which in all probability were *nishment on ther delict*. The changes in lines 877 f. point unmistakably to an author-scribe. *Delict* means an offense.

887 *vs*] The *v* is altered from another letter, probably *o*.

890 *singne*] See the note on line 422.

894 *Tutor*] Originally *tutor*.

895 *exeunt*] Apparently a later addition in the same hand. This stage-direction applies only to Knowlittle, Whiffe, Worldly, Simple, and the fiddlers, although the fiddlers perhaps left the stage at line 772.

896 *And*] The *d* was squeezed in later. Cf. the note on line 114.

899 *And*] Written over *Th*, which is smudged out.

902 *Finis*] A heavy, flourished stroke is below this word.

903 *Valeat res ludicra*] From Horace's *Epistles*, II. i. 180–181, "Valeat res ludicra, si me palma negata macrum, donata reducit opimum"—"Farewell the comic stage if denial of the palm sends me away lean, its bestowal plump." Randolph uses the same passage also on the title-pages of various editions (1632, 1634, 1640, etc.) of *The Jealous Lovers*.

WORD-LIST

WORD-LIST

The following list of words is inserted in order to facilitate comparison with the diction of Randolph's acknowledged works. References are to line-numbers; an *n.* refers to a note on a line.

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